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James Francis Cooke

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THE ETUDE

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The Friends of Moszkowski

Have you ever seen a beautiful tree standing in a verdant meadow? Have you ever seen that tree a day or so later with the leaves burnt brown by a bolt of electricity shot from the heart of a thunder storm?

The great war (which passed by like a hurricane) shot many terrible bolts. One of these hit Moritz Moszkowski. First the investments of a life-time were shattered; then ill health caused by worry (at the age of sixty-five) has made him practically helpless; and finally he has become so seriously ill that his friends have given up all hope for a permanent recovery.

Moszkowski, invalided, feeble, penniless! Moskowski who has enriched music with many of its rarest jewels!

Moszkowski's piano works have proven the most fascinating of high class contributions to the literature of the instrument, of his time. He combines the facility for pianistic idiom, which Chopin felt so keenly, and the romantic freedom of Schumann with a touch of modernism altogether delightful.

You, who are reading this editorial have played Moszkowski's works many times without doubt. Is it too much to ask that you lay a little tribute now before his genius, to help gladden his days while he is still with us?

Why weep pathetic tears over the world's treatment of Mozart, Schubert, and others who brought beauty infinite and happiness to life and who drank the dregs on their death beds, while Moszkowski living needs a little of your plenty? Tributes to this great genius will gladly be forwarded. Send stamps, currency, checks (make them out to THE ETUDE),—anything that your spirit of liberality and your appreciation of the beautiful art of Moszkowski suggests. It will all do good and will all be appreciated.

Time is fleeting, soon it may be too late. We are sure our splendid Etude friends will be glad to know that they may have the opportunity of helping.

The Eternal Secret of Success

There is a friend of The Etude who has long insisted that one of the chief things in the game of success is to avoid doing the wrong thing. "What you keep out of is just as important as what you get into." In this issue of The Etude you will find a useful and sensible article by the distinguished critic Henry T. Finck, entitled "Ten Musical Failures and Why they Failed." Sometimes one can learn just as much by studying the musical failures of others as by studying musical successes.

Success is such an evasive quality. Some one has said that it is an attitude of mind. Certainly what constitutes musical success is largely a mental aspect. The man who is happy in playing traps in a cheap vaudeville theatre is quite as successful in his own mind as the melancholy virtuoso who dreads every appearance.

Reisenauer at one time was regarded as one of the most successful virtuosos of Europe. He once told the editor that he detested every concert, that he had been a slave to music, and that the incessant grind of concertizing bored him to death. Notwithstanding his giant technic and his wonderful advantages, it is not surprising that a man with such a vision should die a miserable death attended by the ogres of complete failure.

The somewhat trite doctrine that Success is with you as long as you think success should not be scorned. Success in music is in a large measure the ambition to *realize a worthy ideal*, plus the faculty of working one's soul away to get it, *never getting it* but always having a *glorious time* at the job.

The worst kind of failure is the failure after a great success. Never was the Grand Canyon so abysmal as such a drop. The case that Mr. Finck describes of a violinist who was a huge success, only to return after many years to find that the audiences that formerly attended his concerts were represented by a mere handful of people, is not an unusual one. On the stage it is even more frequent. The writer once dragged the famous Mme Jannuschek—greatest tragedienne of her time and the favorite of kings—dragged her in her old age from the gutter, after she had indulged in a spree which lasted several days and made her the target for street hoodlums.

"Oh, what a fall was there, my countrymen!"

No one knows until death draws the arras whether one's life must be judged a success or a failure. In this is the greatest hope of human existence. You may not be a musical success to-day but if you marshal your forces, intensify your energies, raise your ideals, help your fellowman, and work without faltering, to-morrow may usher you through the triumphal arch.

Huneker's Masterpiece

James Huneker, one time editor of The Etude, critic, essayist, and teacher, was so vivified by rare intellectual vitality, that he gave to his works that touch which makes for immortality.

His literary, musical, artistic, and dramatic mirrors highly burnished and flashing with his unforgetable wit, did far more than catch a fleeting reflection of the moment.

In a recent issue of the Century Monthly, the younger iconoclast H. L. Mencken writes in an article entitled *James Huneker:* "If I had to choose one Huneker book and give up all others, I'd choose *Old Fogy* instantly."

The famous *Old Fogy* papers, now published in book form, first appeared in The Etude two decades ago. Huneker was very anxious to preserve the secret of his *nom de plume* during his life time, but he did consent to have his name appear as the editor of the book.

For years the authorship of *Old Fogy* was kept a deep mystery. Like Irving's *Knickerbocker,* Huneker's *Old Fogy* was a very thin veil for those who were acquainted with his inimitable style.

Although their chief interest is to the pianist and to the piano student, they have been read by thousands of music lovers with keenest delight. Any one who desires to play with more interest, taste and skill can read *Old Fogy* with profit.

Huneker died a man of large wealth,—in friends and admirers. Of wordly goods he had kept little for himself, although his earnings were considerable.

Who will explain that personal charm that brought throngs to his funeral service in the midst of New York's busiest season? Was ever before such a tribute of admiration for genius paid to a critic? Colleagues, artists, scientists, poets, dramatics, musicians, politicians, merchants, bankers, janitors, newsboys, and millionaires were all there to say a last word for "Jim." The new "Town Hall" of America's metropolis was crowded to the doors. That told what Huneker meant to the men and women of his time.

Good Steel and Honest Work

Just now thousands of piano teachers report that nearly every day or so they encounter a pupil who makes this proposal:

"I am very anxious to learn to play—but I don't want to learn to play anything but *Jazz*."

Gorgeous youth, the "kitten age," when the days are filled with play, has very little in it to suggest serious study. Yet the boys and girls who cannot see beyond "jazz" should be seriously lectured by some worthy who realizes that any musical training that is not built right is not worth anything at all. If you must have "Jazz" for dancing why not let the professional jazzologist supply it on the talking machine or *via* the player piano? Why waste your precious springtime hours trying to do something which is often accomplished far better in the end by some machine or by some rhythmic percussionist with not half your intellectual and musical capacity?

When Henry Disston, eighty-one years ago, founded the famous Saw Works in Philadelphia, he went into a hardware store disguised as an ordinary workman and asked to be shown a saw. He looked it over, hit it on the counter, and the saw broke in a hundred pieces. Then he pulled out one of his own saws and asked the merchant to hit it in any way he chose. Nothing could break the Disston saw and the young man got a large order. When asked what he put in his saws which gave them the secret process making them almost indestructible, he replied: "Nothing but Good Steel and Honest Work." The result is that there now stands as a monument to this policy a plant covering 63 acres and employing 3600 men—the greatest manufactory of its kind in the world.

The first thing that music students should understand is that it is worthless to do anything at all unless it is going to be done in the very finest manner possible. Jazz is always a waste of time—unless you propose to make yourself a member of *Saxaphone, Traps, and Company,* and earn your living playing for dances. It has no musical standing whatever If you devote any time to music study remember the story of Henry Disston and his secret, "Good Steel and Honest Work." Good Music and Honest Practice and nothing else is the secret of musical success.

Can You Keep the Pitch?

Very few people, if we are to believe the reports coming from psychological laboratories, manage to "keep the pitch." Once in a while, a Caruso or a Galli-Curci comes along who hits the pitch so remarkably that the human ear experiences the vibrations as vibrations entirely apart from hearing them.

At the Eastman School of Music connected with the University of Rochester, the newly installed head of the Department of Psychology, Dr. Hazel M. Stanton, formerly assistant to Dr. C. E. Seashore of the University of Iowa, has insisted upon the installation of a tonoscope. The tonoscope is a large and expensive apparatus to determine whether the individual or the instrument is accurate in pitch. Here is a description of it:

"The tonoscope consists of a revolving cylinder covered with aluminum in which are rows of holes ranging from 110 to 219 in a line. The surface is lighted by a small flame which fluctuates according to the number of vibrations in the sound waves produced by the voice of the singer or the instrument. When the number of vibrations in the sound waves corresponds to the number of holes in any line, the fluctuations of the light, reacting to those vibrations, cause that line to appear to stand still, and, each line being numbered, it is immediately apparent what pitch is sung. If the pitch is not absolutely true, some of the holes will appear to move either upward or downward on the cylinder acording to whether the tone sung is lower or higher than it should be. Many surprises are experienced by those who practice with a tonoscope, as very few sing even the simples air in true pitch; the car becomes accustomed to tolerate great license in the matter of fidelity to pitch.

A tonoscope may be used to settle any question of a discrepancy of pitch. As in an orchestra an oboe and a French horn were not in harmony and a tonoscope determined that the oboe was playing flat; a singer who has an undersirable fluctuation in her voice detached it and was able to eliminate it; another who had a tendency to flat, corrected her error, and a group of six players observed that much greater progress was made when practicing with the instrument.

We forsee at once, one of the greatest uses for the instrument will be to convince many choir singers we have known, that the time for retirement has come. It may also serve to retire some piano tuners and some violinists, who never manage to live very long in the neighborhood of the key.

On the other hand we have known countless singers and players who could hit the heart of a high *A* as surely as a U. S. gunner's mate could hit a target a mile at sea, but the effect was quite as destructive. Pitch, good intonation, is mighty important, but some of the finest musicians we have met have *not* been absolutely true in pitch. The Editor knows of a well known composer who could not sing or hum his own compositions "on the key." The tonoscope may prove accuracy in pitch, but we doubt very much it will prove that people who can sing upon the key must in consequence become musicians.

Counting Time

When Johan Nepomuk Maelzel stole the idea of the metronome from the Dutch mechanic Winkel in 1816, Beethoven was still attempting to make Maelzel come to terms in the matter of the more or less clap-trap *Battle of Vittoria*, which the great the great master had been induced to write for Maelzels *Panharmonicon.* The *Panharmonicon,* was the great granddaddy of the modern automatic organ. Maelzel's father was an organ builder but it seems that the son must also have been a musician, for there are records of his having spent some time teaching music.

Maelzel probably met Beethoven first through his manufacture of ear trumpets. Some of these Maelzel trumpets may still be seen in the Beethoven museum. After the famous lawsuit, Beethoven was so enraged that he did everything possible to break up the business enterprises of Maelzel. However, the great master realized that the principle of the Metronome was a valuable one, and he was among the first to adopt it for marking his own compositions. Incidentally he was very careless about some of the markings—if the editions that have come down to us are authentic.

The first importance of the Metronome is to set the tempo for new compositions. Its next value is to help students progress by what might be termed repression. We seem to have a natural instinct to race ahead. The metronome holds us back to the slower tempos which, if regularly advanced, afford a means of practice far more economical in the end than uncontrolled practice. If overdone it might make the playing mechanical but there is so little danger of this.

Our experience has shown us that at the very start it is best not to use the metronome. The teacher task at that time is to build up a sense of time, beat, and accent. The usual blunder of the student is to count faithfully, but make the counting follow the playing instead of the playing following the counting. It often takes at least a year to establish the time sense with some children. It is a fine thing to explain the metronome to a child and then tell the child that the tongue is to beat with the regularity of a metronome.

"Step on the Gas"

Slang is coined so rapidly in America that we can hardly keep pace with these attempts to overstep the common places of language with colloquial phrases. One of the most used of all is the recent "Step on The Gas" imported from automobildom. This is the time of the year when all interested in music should "Step on The Gas." A good rate of speed, increased power right now, will mean more than at any other time in the year. This is the time to take down the "Office Hours" sign and work from morning to night to speed up the new season.

RICHARD STRAUSS

FERUCCIO BUSONI

EDVARD GRIEG

Glimpses of Genius

An Interview Secured Expressly for The Etude, with the distinguished Pianist-Composer

PERCY GRAINGER

"The range of musical genius is so wide that it would be the height of absurdity to try to compass it with a few words. But some light perhaps may be gained by a few reflections upon some of the great minds in music with whom I have had the privilege of coming in contact. Instantly, Grieg suggests himself, not merely because of my personal acquaintance with the master but also because of my entire sympathy with his little-understood ideals. Grieg seems to me to be pre-eminently a master of the art of condensation. Grieg's genius lies largely in his power to say so much with so little. The average person, in discussing music, seems to have the idea that the greatest musicians were those who wrote in the largest forms; that is, the forms requiring the most time and the most people to perform them. To such people a cyclorama would be finer than one of the exquisite little etchings of Rembrandt.

Grieg a Master of Condensation

In literature no one ever thinks of saying that a man is an inferior artist because he writes poems and does not write lengthy dramas. Indeed, one poem like the "Elegy" of Gray can win immortality for the author. In music the public seems to regard, a priori, the composer of symphonies, operas or oratorios as a greater master than a genius like Chopin, for instance, whose works for the orchestra are virtually limited to the orchestral accompaniments to the two concertos. Yet in Chopin and in Grieg we find a kind of artistic condensation of thought, means and materials which is often entirely wanting in the interminably lengthy works of some of the writers of the so-called larger forms. This does not mean that composers of the larger forms do not at times employ great condensation of means. In Wagner and Debussy can be found numberless splendid examples of condensation.

"In music, as in all the arts, it is desirable that everything should be pruned down until only the necessary remains. Grieg was never led astray from what he wanted to say.

He turned his attention early in life to the study and adaptation of the Norwegian Folk Tunes. These settings of his native folk music (wherein his harmonic originality and unfailing taste and sense of proportion can fully rank alongside the workmanship of Bach in the later's Chorale-preludes) have always had a immense fascination for me, particularly the opus 30 for male voices and the opus 66 and op. 72 ('Slaatter') for piano. These 'Slaatter' are, as it were, the Norwegian equivalent for the 'Turkey in the Straw' type of tune and are very jolly. There is a fascination about the study of such things which is almost intoxicating. One can find so much in them. It is like the man who takes up the study of flints for instance The average man may walk over a whole field of interesting flints without their suggesting much, or anything, to him; but the man who has made a study of them will find one here and there which when properly understood will carry his imagination back through hundreds of centuries, thru phase upon phase of the development of primitive man. The Norwegian melodies, and in fact all the folk melodies of the countries mainly populated by peoples of Nordic race (such as Great Britain, Scandinavia, the United States), are of intense interest, having reached the highest known degree of individualization and freedom. Grieg knew and felt this very keenly. Indeed it was his controlling passion in music. Yet the full immensity of his achievments in this connection are not appreciated by the average musician, even in Norway. Only musicians of the widest cosmopolitan culture, of the most refined critical sense, are able to fully sound the depths of erudition and subtlety that lie hidden behind the apparent simplicity of much of Grieg's music.

"Herman Sandby, whom I regard as the greatest of all living Scandinavian composers, and who was my fellow-student in Germany, knew Grieg and once sent him some of my choruses unknown to me. Grieg was evidently pleased, for he responded by sending me an autographed portrait. Later, in 1906, when he was a guest of Lady Speyer in London, his hostess asked him if he wanted to meet any of the musicians then in the great Metropolis. Grieg surprised her by sending for one of the youngest and I had the honor of meeting him for the first time in this way. This was the beginning of a friendship which deepened every day until his death in the following year.

Grieg's Love of Freedom

"At this time (1906—1907) Grieg was very tired and very weak; but he instantly became animated when we discussed the subject of folk music in which we were both so greatly interested. The same spirit of independence, the battle with man-made, artificial conventions, soon became evident. His love for Freedom and Independence was perhaps one of the finest characteristics of his genius. He detested useless regulation and restraining influences. Here is one amusing instance of this trait. On the little railway which ran from Grieg's home at Hop to the neighboring city of Bergen, the conductors were required to tear off the ticket in person. The ticket was supposed to be void if the passenger tore it off. To show his contempt for what he regarded as an absurd regulation, Grieg, with his characteristic impishness, always waited until the conductor came in view and then deliberately tore off the coupon under the conductor's nose.

The Art of Breaking Rules

"Grieg's independence in this and a thousand other instances was typically Norwegian. But while the Norwegians, and in fact all Scandinavians, are extremely stubborn, daring and manly when occasion demands, yet they are the fartherest of all peoples from being foolhardy, quarrelsome and reckless. They are brave, but they seldom take a needless chance. No amount of money would induce a Danish coast-guardsman (Life boat captain) that I know, to take his boat out in a sea that he thought unsafe; but if he saw that life was to be saved thereby he would venture out without thought of his own self-interests. They enjoy breaking rules which they think are needless, yet are observant enough of those of whose real necessity they are personally convinced. Scandinavia is *personal, individualistic* in all things and on that account is not always properly understood by races that lead a more slavish and namby-pamby national life; which reminds me of those scintilating lines of George Bernard Shaw, 'Disobedience, the rarest and noblest of the virtues, is often mistaken for negligence, the commonest and meanest of the vices.'

"The manner in which Grieg's genius led him to give attention to dctails may be indicated by the following anecdote. I explained to him in our conversations in Norwegian (Grieg spoke English and German, but preferred to speak in his native tongue) that many of the translations of his songs were very inferior. He accepted my services in trying to better these translations. He would often spend one or two hours of intense thought over the proper meaning and significance of just a few words. Indeed his concentration and persistance were such that they would wear out the average person. His application to detail was limitless. Nothing was too small to merit his closest attention.

"To Grieg, the artistic end took precedence over everything else. Once in Bergen a great festival of Norwegian music was planned. Grieg was given charge of the event and immediately got himself in hot water by making arrangements to bring over the famous Concertgeboow Orchestra from Holland with Mengelberg as conductor. Many of the musicians of Norway took the time-old attitude that, since the Festival was Norwegian in spirit and character, an alien orchestra was not welcome. Grieg's patriotism, on the other hand, took the stand that only the very best existing orchestra was good enough for a festival of Norwegian music and since there was in Norway no orchestra as fine as the Concertgeboow, it would be mistaken patriotism to have anything but the best when the best was available. He was so persistent that he won the day and had the Dutch Conductor and players to his heart's content.

(EDITOR'S NOTE: Percy Aldridge Grainger, whose compositions and pianoforte playing have won him International recognition as a genius, discusses for the readers of The Etude the characteristics of some of the great musicians he has known. Born at Brighton, Australia, he was first trained by his mother, then Louis Pabst of Melbourne, then six years with the great Dutch piano teacher J. Kwast of Frankfort, later, a short time with Busoni. He made his professional debut at London in 1900, when he was seventeen, commencing a long series of ovations which have attended his performances in England, Scandinavia, Holland, New Zealand, Australia, South Africa and the United States. As a composer he is largely self-taught. His early inclinations were toward the polyphony of Bach, but later he became greatly enamoured of folksong and primitive music in general, making extensive investigations of all manner of folk and aboriginal songs, collecting some five hundred phonographic records of tones from many different peoples. The combination of these two influences (of Bach and of folkmusic) are chiefly accountable for the most salient characteristics of Grainger's creative "style." While he has employed many traditional melodies in his compositions, many of his own tunes, altogether original with him, have been so identified with the folk-song *genre* that many have been deceived into believing that they were ancient ditties. Mr. Grainger's compositions in larger form are not so well known as "Molly on the Shore," "Shepherd's Hey" or "Handel in the Strand;" but those who have seen the score of his "Marching Song of Democracy," "Hillsongs," "The Warriors" and other works cast on a big scale realize that in whatever field his genius is employed he ascends to very great and masterly heights.)

"In fact, this adamant character in Grieg's genius must be apparent to anyone really familiar with his music. Even in the lightest, most gossamer of his compositions there is a solid background indicating the character of the man. Grieg had certain impish traits that few people know but which may be imagined easily by anyone who has taken the trouble to become intimately acquainted with his works. Once a Danish composer visited Grieg at his hotel and bored the master to death with his compositions, which were highly reminiscent of the music of Grieg and other composers. Grieg with his love of originality, was quick to sense this and was disgusted. At last the Danish composer got up to go and failed to find his over-coat where he had left it in the cloak-room. He inferred that someone had taken it. Grieg's impish reply was quick. 'Surely you are not going to complain about someone stealing your overcoat when you yourself steal from us all.'

"During the many wonderful days spent in the company of Grieg, so varied were the experiences that it would take a very long time to recount them. His pride in Norwegian scenery was unbounded. Although it was only with great effort that he could climb, he insisted on taking me up to the top of the mountain near Bergen. It was called 'Blaamanden' (the Blue Man). Finally, when after great exertion he reached the top, his thoughts turned to the characteristic Norwegian rustic music and he said, 'Here we need a peasant fiddler to play a dance for us.' The view was exceptionally lovely, and, as Grieg looked out over the valleys so dear to him, his voice was tinged with melancholy as he said, 'Alas, I shall never get up here again.' He died a few weeks thereafter."

How Grieg Played

"Sir Charles Villiers Stanford has called Grieg 'a minature Viking,' and there is much truth in this remark; for a certain fresh or tragic primitiveness mixed with a somewhat eerie and ethereal spirituality marks off Grieg's music from his mid-European fellow-Romanticists such as Mendelssohn, Schumann or Chopin, and reveals more or less affinity with a similar 'Northern' psychology in the works of other Norwegian creators in other branches of art, such as Ibsen, Björnson, Vinje Arne Garborg, Munch and Johan Sinding.

"Those who had the good fortune to hear Grieg perform his own compositions, whether as a pianist or as a conductor, are more likely to be alive to the heroic and intense attributes of his art than those less lucky in this respect; for Grieg was nothing if not extremely virile and dynamic as an interpreter of his works. Always a poet, but above all, always a man. As a rule his *tempi* were faster than those usually heard in performances of Grieg works by other artists; and invariably the enthralling wistfulness and poetic appeal of his renderings knew no trace of sentimentality or mawkishness. Strong and sudden accents of all kinds and vivid contrasts of light and shade were the outstanding features of his self-interpretations; while the note of passion that he sounded was of a restless and feverish rather than of a violent nature. Extreme delicacy and exquisiteness of detail were present in his piano playing; and altho the frailty of his physique, in the later years at least, withheld him from great displays of rugged force at the keyboard, yet, when occasion required, he prized and demanded those resources in others.

"In short, the general human tendencies of the heroic, active, poetic, excitedly emotional Norwegian race from which he sprang all seemed to be faithfully portrayed in his renderings of his own compositions, as were, no less, the characteristics of the hillscapes and fjordscapes of his native land. The brilliant coloring and striking clarity of the scenes, the almost indescribable exhilaration of the northern atmosphere, all were mirrored in his music.

"Grieg eschewed all 'muddiness' or obscurity of tonal effect in writing for the piano or other instruments; and the performer of Grieg's music should try to realize the composer's predilliction for the bright and clear and clean sonorities.

This unusually interesting interview will be concluded in The Etude for November when Mr. Grainger will give recollections of Cyril Scott, Busoni and Richard Strauss.

Master Thoughts from Master Minds

The manly part is to do with might and main what you can do.—Emerson.

It is much easier to be critical than to be correct.—Benjamin M. Disraeli.

Knowledge and timber shouldn't be used much until they are seasoned.—Oliver Wendell Holmes.

The Mother and the Musical Boy

By Charles W. Landon

The boy who plays an instrument or sings well gets more out of his musical skill than does the usual girl. Perhaps it is because of his rarity. But he is always in demand, for orchestra and glee club or choir, as organist, and for social entertainment.

If he ventures into the world, the church and Young Men's Christian Association are glad to give him a place in their musical activities. He is invited into the better homes with their refining influences. In his spare hours he is spared many a temptation through the "Saving Grace of Music."

Family friends or relatives may call the musical boy a "sissy." These friends do not have the judgement to know that a "sissy" is born and not made, that he would be such wherever he might be put, behind the plow, in the blacksmith's shop, or in the lawyer's office. The musical cult has had to suffer from this unjust opinion, not because there is anything in the study which does not ennoble nature, but because many weaklings have inadvertently been thrust into their company.

The boy of musical inclinations has difficulties in which his mother can give him much help. He is and should be fond of sports. The wise mother will so manage his affairs that he may practice early in the day and not interfere with these activities. She will not hold him to an unbending schedule when some event dear to the boy heart calls him to be with the "gang," and thus risk his looking upon music as an affliction.

The musical mother can inspire her boy by the playing of duets with him. He will enjoy the evenings at home and even entertaining of company, if only mother is playing with him.

Boys bubble over with life. If some of this energy is turned to the study of music, they will acquire a lasting influence on their characters. Many a family has spent, to get a son out of a disgraceful scrape, more than a liberal musical education would have cost.

Telling is Not Teaching

By W. Francis Gates

Telling is not teaching. Making a statement once or several times is only the barest root of teaching. The essentials of good teaching are: To show the necessity for the statement; to make facts interesting; to show their relation to other things; to create in the mind of th. pupil a feeling of their necessity and a desire for more; and, greatest of all, to add to study an enjoyment of the work.

Work without pleasure is drudgery. Much work that is routine and repetition is not drugery, because its necessity is seen and there is a certain pleasure in its doing, from the recognition of the results that are the sure reward.

And so pleasure becomes a *necessity* of good teaching. Simply to tell is not enough. One must explain, analyse, often sugar-coat the prescription, and then the pupil will take pleasure in following it.

There are so many ways of making teaching interesting that they defy enumeration and some of them, description. The prime one, however, is that the teacher, himself, take an interest in the individual pupil. In order to do this, it is necessary that he should acquire the ability to put himself in the pupil's place, to imagine himself the student, often the unwilling pupil led to the slaughter. He must try to think what would interest him, if he were the pupil.

It is a wise teacher of children who accumulates a store of short musical anecdotes, stories of the funny as well as the serious things of music. Bits from the lives of great musicians are invaluable, if pleasingly told. Illustrations at the piano or in voice, of the mannerisms to be avoided, as well as the good points to be acquired, serve a splendid purpose. One must remember that what may interest a pupil of ten years may be dull to another of twenty.

One must gauge his phraseology to the mentality of the pupil. It is not enough, or, rather, is is too much, to say, "This phrase is really an epitome of the whole piece," when you are speaking to a student of the lower school grades, who probably has no comprehension of the statement. Teaching must be fitted to the pupil. Thus results may be expected. Thus the instructor proves that he is a "teacher" and not a "teller."

Verdi's Thoughts on Art

(From "Musica" of Rome)

Translated from the Italian
By Edward Ellsworth Hipsher

(NOTE: In all stages of the development of the musical art the same questions have troubled the minds of those concerned in its advancement. Reading these interesting letters of Verdi, one almost might be tripped up when listening himself listening to a conversation of musicians of today. So we are in this issue quoting from them again.)

On the date December 11, 1885, rejoicing in the success of "Gustavus Vasa" of Marchetti:

"I hear the success of Marchetti, rejoice in it, but would wish that his success might be enlarged. I feel that in the midst of many beautiful things we are at length. Alas! In the end they produce weariness; and nothing resists weariness. When one has the poor grace to be a master of music, he must have courage that is supremely great, the courage to cut off also sometimes the things that are good. We have much need, now more than ever, *to have sound works, that are notched neither by French faults nor by German;* and it is desirable that this work of Marchetti travel, travel, travel."

On the date March 17, 1882:—

"In fact, in musical opinions it is necessary to be broad; and for my part I am very tolerant. I admit the melodists, the harmonists, the dry-as-dusts, and those who wish at any cost to be of the fashion; I admit the past, the present, and I would admit the future if I could know it and should find it good. In a word, *melody, harmony, declamation, florid song, local color effect of the orchestra* (a phrase of which is made so much use and that most of the time serves only to cover the want of thought), only are mediums. Make with these means some good music, and I admit all and every kind. For example: in the 'Barber of Seville' the phrase, *'Signor, giudizio per carita'* (Signor, judgment in charity!), this is neither melody nor harmony; it is the spoken word, just, true, and it is music—*good enough.*"

"I have received the work which you have sent me, 'New Art.' * * * * * In the last page I read among the others this phrase: 'If you believe that music is the expression of sentiments of love, of sorrow, and so forth, abandon it—it is not made for you!'

"And first it cites as the *ne plus ultra* of music the *Mass of Bach, the Ninth Symphony of Beethoven* the *Mass of Pope Marcellus.* For me I should not be quite surprised if someone should come to tell me that the *Mass of Bach,* for example, is a little dry; that the *Ninth Symphony of Beethoven* is written badly in some places; and that in the new symphonies he prefers some that is not in the *Ninth;* and that he finds in Palestrina things even better than the *Mass of Pope Marcellus.*

"Of the rest I do not speak: I know nothing. I wish to know nothing. I know that the man of the *New Art* will rise among us; he will deny many things of the past and will disdain the precious ideals of the present; he will do no other than to substitute defects and new conventions for other defects and conventions; covering with odd dress the nothingness of the thought.

"And now be healthy and cheerful; that is still more important for us than the *New Art.*"

My Star Soloist

By Rose Frim

Have you ever been behind the stage in a fine theatre and noticed what attention is paid to her. She has a special room, with special furnishings, located in the most desirable place. She has a maid to attend to her and everything to make it comfortable and pleasant every moment she is away from the footlights.

Not until I had been playing in public for some years did it come to me that I had a star soloist that I had been neglecting. The soloist sings the melody part. What finger more than any other in both hands plays the melody? Think a moment. Is it not the little finger of the right hand.

To find out, I took ten average pieces of different kinds and I found that more than seventy per cent of the melody notes fell to the little finger of the right hand—my star soloist.

This gave me a new respect for the soloist; and since then I have been on the lookout for all manner of exercises that would exercise the fourth and fifth fingers of the right hand without over-training them. First of all I insisted that my star soloists should have individuality and independence.

The little finger, employed with the arm touch pressure-wise, may become one of the most expressive of all the instruments at the pianist's disposal.

From a Master's Workshop

Little Lessons in Musicianship

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

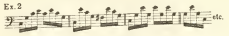
Alberti Bass

This is the name applied to the following conventional figure of pianoforte accompaniment.

Ex. 1

It is derived from the name of a forgotten Italian composer who is said to have used it to an immoderate extent. But what eighteenth century musician did not? After a time nature taught us that the chord sounds better with the third above the fifth; so that more extended and varied figures were gradually adopted.

Ex. 2



A well-known Sonatina by Mozart begins the slow

Ex. 3

movement of which is a perfect gem of melody but quite dulled by having this monotonous figure of accompaniment throughout. Every student should get the part which Grieg has added for a second piano and observe how Mozart's exquisite phrases are restored to life thereby. This is a fine lesson on the value and power of modern resources.

But it is curious to observe how the Alberti bass crops up in the most unsuitable places; for nothing can be more unsuited to all the orchestral instruments than this. Yet even quite modern composers make occasional use of it. There is a curious example in the *Coda* of Sullivan's *Overture di Ballo.*

The "Baal Chorus" in *Elijah* affords yet another specimen.

Anthem

This is the one Church Form where the composer may be said to have a free hand. It is a choral piece with or without accompaniment or solo parts, of from ten to fifteen minutes in duration, and may consist of one movement or a series of connected movements.

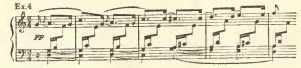
The words are selected from any suitable part of the Bible; but, in making such selection, the composer should look a little beyond mere sound and choose texts which are suitable for musical expression. Sufficient heed is not always paid to this point.

The commercial article in this Form is about on the same artistic level as the commercial song. That is to say, if the composer can find it in his conscience to write a string of simple latitudes suitable to the powers of a village choir, he will probably find a publisher; but if he writes in the style of Wesley's famous and beautiful *Wilderness* he will have to wait till he has been dead for some years before his work will be taken up.

Arabesque

Florid embellishments in Piano music are sometimes called Arabesques—meaning Arabian ornamentation. Thus, Tausig describes his concert paraphrase of Weber's *Invitation to the Dance* as being "With Arabesques by Carl Tausig." But the term—which after all simply means "In Arabian style"—has been appropriated by a simple piece by Schumann to which the composer gave this singularly unsuitable title. It is a piece without passages, embroidery or ornamentation of any description whatever.

Ex. 4



Atmosphere

This is a present day synonym for Character in music but generally applied to compositions of the modern French school which are too indefinite to possess any character at all. It would really seem that the mental concept of Atmosphere is Mist or Haze.

The practical musician knows that every degree of definiteness and indefiniteness can be achieved, according to the proportion of concords or discords which he employs. The robust obviousness of Handel and Mozart is the very antipodes of the so-called "impressionistic" art of Debussy and Ravel. But, while employing successive discords to produce atmosphere, one must remember that such trite ones as dominant and diminished sevenths must be sparingly used. All familiar progressions of chords, such as those which lead to a full or half close, must be avoided; otherwise, the music will become too comprehensible and the Atmosphere will vanish.

If, then, the composer is clever enough to produce shape or striking effect without tonality, conventional harmony, or more than the most fragmentary and elusive melody, his composition (if composition it may be called) will be considered to possess Atmosphere. The chief resources are the chord of the eleventh and the augmented trial with its relative, the French Sixth. In melody one should never make a response to a half cadence; and in rhythm definiteness is to be avoided at all costs.

Bagatelle

A term for short, trifling pieces, not often employed. The examples of Beethoven will readily come to mind; almost the only other prominent instances of the use of this term being Dvořák's *Four Bagatelles for Harmonium and Strings.* The term is not an attractive one to English ears, owing to other associations of the word.

Ballad

The commercial, or "shop song," varies considerably in aim, although its execution is and probably ever will be absolutely trite and mechanical. The term Ballad is applied to this article, though, strictly speaking, a Ballad is but a slight degree removed from a Folk-song. The Ballads of Storace, Dibdin and their nineteenth century successors perhaps did not exhibit any great inventive skill; but at least they were not written by utterly ignorant amateurs. The modern article generally takes at least two people to produce it—one to whistle and the other to write it down.

A Ballad, ancient or modern, is, technically, a simple harmonized melody, the several verses being of cast-iron rigidity of outline. But this rigidity disappears in performance, the singer endowing the notes with the value best suited to his or her voice.

In England the number of Ballads published every year exceeds that of all other classes of music put together, in the proportion of seventy to one.

Ballade

This title has been used in music very vaguely. Chopin first applied it to his four romantic compositions, of which the only features in common are the time, which is compound duple, and the bare outlines of the form, which is a kind of *Rondo,* consisting of three or four repetitions of a very rhythmical theme, with wildly unconventional episodes between and an extended *Coda.* He would seem to have applied the term *Ballade* in the French sense—that of a short poem with a thrice introduced refrain. He probably rejected the word *Rondeau* as being associated with compositions of too trivial and conventional a character. Later composers, like Liszt and Brahms, have written pieces which they have called *Ballades* for no discernable reason, while Grieg gives this title to his *Variations on a Norwegian Theme,* merely, it would seem, for the sake of causing people to expostulate.

Barcarolle

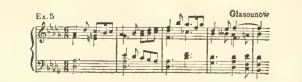
An Italian word signifying "boat-song" and applied to pieces written in imitation of the songs which the Venetian gondoliers are supposed to sing (but do not). The conventional *Barcarolle* is usually in six-eighths time, the swing of which is intended to suggest the stroke of the oars. But any two or three well-known specimens taken at random will show such a wide diversity of tempo that their composers' aquatic knowledge would seem to be of the vaguest.

Amateurs are nearly as fond of the *Barcarolle* as of the *Berceuse* which they frequently confuse with it, both giving an excuse for a Tonic Pedal Bass, which is so nice and easy to write, but so difficult to quit properly. Very often the melody is in thirds, this being a constant feature in the Italian Folk-songs.

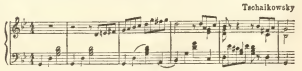
Here are two specimens, that by Tchaikowsky being in common time.

Ex. 5

Glasounow



Tschaikowsky



Pianists will remember also one by Rubinstein, in nine-eighths rhythm, to the music of which no mortal could row a boat of any sort.

Bass

The natural instinct in music is to invent a melody and then to harmonize it with as few changes of chords as possible. To think of the lower parts as melodies instead of mere supports is not only not natural but also exceedingly difficult.

It is in order to cultivate this power that one studies Counterpoint. Also, in learning Harmony one is taught to reverse the natural process of mind and to build up

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The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

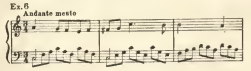
Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art.—EDITOR'S NOTE

music from a given bass. The problem that most continually presents itself to the composer is the conversion of a perfunctory bass into an interesting one.

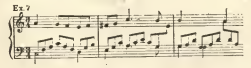
Take an example. In writing such a melody as the following the composer probably would think of the bass

Ex. 6



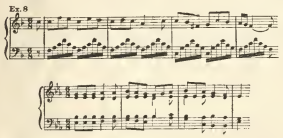
as here noted. He should then regard the Treble and Bass as an exercise in two-part writing and, applying the principles of florid counterpoint, break up these long notes into shorter ones in such a way that the one part shall move when the other is quiescent. Observe the improved result.

Ex. 7



Of course in practice, especially in concerted music, all the parts should be endowed thus, by main force, with rhythmic and melodic interest. Even in the simplest ballad the progression of the bass demands some little attention, though it seldom gets it. For, on the bass depends the harmony, and on the harmony the whole character of the music. The best of melody may be ruined by a poor bass; but a good bass can render the commonest tune beautiful. Here are two striking examples.

Ex. 8



The color and life of music depend very largely upon the behavior of the bass. A stationary bass gives a restful but dull character; a marked bass can convey martial, partiotic and exultant feelings; while a rapid bass can depict the wildest excitement. Pianists are apt to forget all this and to write basses that will not tax much the left hand, regardless of more important considerations.

The Five-Year Old Pupil

By Bernice Caroline Nelson

It is often very difficult to shape the hand of the five- or six-year-old child to the keys of the piano. Lack of muscular control causes the little fingers to radiate in all directions.

The young child's mind needs *definite* pictures, within the range of his own concepts. Instead of saying, "Now keep the knuckles curved out," or "Play on tips of fingers," or "Place the wrist a little lower," I have used various phrases and illustrations which have brought excellent results.

Compare the hand (with fingers over five consecutive keys) to a house with one large room. The arch of the hand is the roof, which of course we will not let fall in on our heads. The spaces between the fingers are windows to open for light. The fingers are five soldiers, each of whom must stand erect and walk just so, obeying the commander, who of course is the pupil. (Here explain that the lower knuckle must grow strong, and we must play firmly on the tip of finger.)

The largest space, between thumb and second finger, is a large round porch, under which our little fat boy (thumb) runs to hide in playing Hide-and-Go-Seek. He needs to practice getting under easily and quickly. (Here let the pupil drill his thumb in passing lightly from C to E.)

We will call the forearm a sidewalk leading from the back door. Of course we will not have our sidewalk up higher than the roof of our house. That would look queer and surely be dangerous.

These and various suggestions may be used as a framework around which a little child may build his efforts in early piano technic. The results derived are beneficial, as well as pleasurable.

A Lesson in Chopin Interpretation

By Joseph George Jacobson

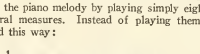
MUCH has been written on Chopin's style of piano playing. The majority agree that his tone was small, but that his playing possessed accuracy and precision, and that he excelled only in the interpretation of his own music. Chopin's tone may have been small (probably due to his very delicate structure) but his pianissimo playing was such that he needed no strong FF to make a great contrast. His slender, velvet-tipped fingers and subtle wrist would glide so gently over the keys that it seemed almost like magic. There is no doubt, however, that Chopin was a thoroughly well-trained pianist of the first order, fascinating and interesting.

As a composer, and in particular as a composer for the pianoforte, there is only *one* Chopin, unsurpassed—a master beyond comparison, whose melodic, rhythmic and harmonic inventions are of exquisite beauty and seem inexhaustible, transfiguring whatever he attempted into his own weird, romantic and refined style, of which there is no second. Perhaps Liszt may be mentioned with him.

Preferring forms of a decidedly rhythmic type, such as the valse, mazurka, polonaise, bolero, tarantella, nocturne, etc., Chopin created works of unrivaled loveliness. No program to-day is complete without some of his works, and though programs of most single composers become boresome before they are half through, an all-Chopin program is keenly enjoyable to the very end. His original dispersed harmony opened up a new field for higher technical development and digital ability.

A critic wrote that Bach's music was masculine and Chopin's feminine. If he really thought Chopin's music feminine, he did not notice the "cannons buried in roses," the prodigious power and passion smoldering here and there to burst out into a dramatic wildness and fury which grips the listener and calls for the most brilliant style of bravura playing.

Chopin's rubato playing has created more trouble and discussion than anything else of the kind. The truth is that you can no more teach a Chopin rubato to a person who does not feel it, than you can make an Australian bushman understand the beauty of Emerson. The quintessence of Chopin's music lies in the soul. A sentimental miss playing the second *Nocturne* and making a ritardando at every second and fourth measure, thinks she is playing rubato. Some say keep the left hand in perfect time and play rubato with the right. This is absurd folly and seems stupid—if it can be done. I was recently working up a sonata of an old master with a violinist. For a few measures the violinist had to accompany the piano melody by playing simply eight notes for several measures. Instead of playing them evenly he played this way:



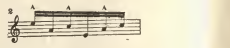
When I drew his attention to it he said haughtily that he was playing "rubato" and that it mattered not what he did during the measure as long as we came together at the beginning of the next measure!

What a wonderful vista has Chopin opened by presenting us with the twenty-four etudes; or, better, "tone-poems," for they require for their performance not only a virtuoso, but also a true artist—a poet. With these studies alone he has enriched our musical literature by an imperishable legacy.

The Famous A Flat "Aeolian Harp" Etude

From this beautiful garden we will pick an exquisite flower of languid loveliness, the A flat Etude, Op. 25, No. 1 (called by Schumann *The Æolian Harp*), dedicated to the Comtesse d'Agoult. The following story, if not true, expresses the thought of the composition well. Picture to yourself a little shepherd boy sitting in a cave and blowing a little flute. Outside the rain is pouring down, and his flock is seeking shelter under the green trees. The beautiful melody continues to the end, and when it stops you hear the rain only. After this a peal of thunder rolls in the distance—and you have felt a little touch of heaven.

The main thing to consider, when studying this etude, is a beautiful soft singing tone for the melody, not too obtrusive, just loud enough to be heard above the accompaniment with fine and delicate shadings. To produce this tone the hand must practice a gliding over motion and *press* the melody tones, not strike them. It is well first to study the melody alone and play it with the exact fingering you would use when playing it with the arpeggios. Another most important thing is correct pedaling of very varied sort. Therefore, when practicing the melody alone, employ the correct pedaling. I have found the pedaling particularly well noted in the edition by Sternberg. After you are sure of the melody, practice at first not accenting the triplet form, but in this manner



throughout the entire piece, first with one hand then with the other, then both together. When you can play it well this way, practice the triplet form. Make sure that the thumbs do not accent too heavily; in fact, it should sound like a sextolet and not like two triplets. In the 11-12 and 26-27 measures we meet difficult stretches in the melody. To secure a sure way of not missing the high notes, practice first by placing the thumb on the note before the jump which would call for the third finger, then later use the marked fingering.

In measures 7, 8 and 33 it is not necessary to cross the thumbs. For example, play at the end of measure 7 the A flat of the right hand triplet with the left thumb, and the D natural with the right, etc.

Do not overlook the little contramelody beginning at the end of measure 14 in the right hand. It must be just loud enough to be heard distinctly. In measure 18 the right makes a little crescendo, while the left decreases in volume. Measure 24, Lisztian in character, must be played with extreme delicacy and a little ritardando. Ponder a trifle before striking the F sharp, as if too exquisite to touch, and pedal three times as the harmony calls for.

The next eight measures should be broader and stronger, after which increase the speed in the appassionato measures. From now on there must be a gradual decrease in tone. Use the left pedal from measure 39 to the end, also ponder before sounding the F in this measure. In measure 43 the melody stops. The following measures must be played with extreme lightness, gradually rising and falling like the waves of the ocean. Do not retard. The little trill in the left hand must not be exaggerated, and do not drag on the last chord, but hold the pedal down for the full value.

On a concert program this etude, followed by the next one, Op. 25, No. 2, in which you listen in deep reverence to the weird whispering of the zephyr among the foliage of the trees, and the great Revolutionary Etude, Op. 10, No. 12, make a fine "set."

In closing this article it is well to quote Schumann's description of our beautiful tone-poem. He writes: "Imagine that an Æolian harp possessed all the musical scales and that the hand of an artist were to cause them yet in such a way as to leave everywhere audible a deep fundamental tone and a soft continuously singing upper voice, and you will get the right idea of his playing. But it would be an error to think that Chopin permitted every one of the small notes to be distinctly heard. It was rather an undulation of the A flat major chord, here and there thrown aloft anew by the pedal. Throughout all the harmonies one always heard in great tones a wondrous melody; while once only, in the middle of the piece, a tenor voice became prominent in the midst of the chords. After the etude a feeling came over one as of having seen in a dream a beautiful picture which, when half awake, one would gladly recall."

Teachers' Fees Should Not be Lowered

By Thaleon Blake

EVERYBODY is talking of the "buyers' strike" and, on the other hand, of the "retail hold-up." The long-suffering public demands that prices come down. This cannot in justice, affect the fees of music teachers—the last to be raised. Let it be remembered that not only were teachers' fees laggard in getting started upward, but they did not go far when once started.

Price-cutting of lessons as a means to attract pupils is to be condemned. It often ends with those guilty of the practice losing their standing with their own public. Every profession must have its ethics; and price-cutting of teachers' fees is as bad for teachers as fee-cutting is for physicians.

Stand up for yourself by standing by your friends.

Ten Musical Failures and Why They Failed

By the Eminent Music Critic

HENRY T. FINCK

Musical epicures know that while it may give great pleasure to hear famous musicians at their recitals and concerts, it is far more delightful to hear them informally in a private music room. The trouble is that this is a diversion in which only the very wealthy can indulge. Paderewski used to charge $5,000 for playing in private houses. Not always, to be sure. A friend of mine who was for a time critic of one of the leading New York dailies, invited him for an evening of trios with Wolf and Hollmann. He went, so did I, as one of the listeners; and I must say that never did I enjoy a public performance of chamber music as I did this private soirée.

On another occasion there was among those present a young lady who had just returned from Europe, and was getting ready for her New York début. Presently she got up, sat down at the piano, and begun to play—what do you suppose? Why, the whole of the Schumann concerto, solo part alone, before an audience of musical epicures, who were thus bored for forty minutes!

Nobody, so far as I remember, had asked her to play, and certainly not to play a whole concerto without accompaniment. Her one thought, evidently, was that here was her opportunity to show before a distinguished group of listeners what she had learned. It was not a musical thing to do, but simply an exhibition of vanity. I said to my neighbor "She will be a failure"—and she was a failure, of course. To succeed, she would have had to have some consideration for her audience, and to love Schumann's music more than herself, besides a number of other things.

Were I to write down the names of all the young men and women who have thus failed because they thought of themselves first and of the music secondly, they would fill a whole number of THE ETUDE.

Small is the number of singers who can make a comfortable living by giving recitals. There are diverse reasons for this, but probably the principal one is that most singers, in making up a program, pay little if any attention to the quality of the songs, but choose this or that merely because it shows off the good points in each particular singer's voice. But high-class audiences are not specially interested in the good points of a voice, unless it is used to display to advantage the good traits of a worth-while song.

When Caruso Failed

These singers should bear in mind that even the enormously popular Caruso, vocal pet of the universe, repeatedly failed to make a success in operas that had been chosen for him not for their intrinsic merits but to show off his voice. If singers pondered that weighty fact, what a revolutionary improvement there would be in the make-up of programs!

The editor of THE ETUDE has asked me to write, out of the abundance of my forty years experience as a critic, concerning ten failures and to give the reasons therefor, Obviously I cannot give names. Nor are names necessary, for each of the failures I shall consider represents a type.

As my second type let me take the young musician who has no taste—who doesn't know the difference between good and medium songs and pieces. Some time ago I had an interesting talk with a professional accompanist, who assured me I had no idea how utterly unmusical many singers are. Blessed with a pretty voice, they think that is all that is necessary. The names of the great song writers are hardly known to them, much less their songs. To please a manager, a publisher, friends, or just out of sheer ignorance, they make up the most inspired programs and then wonder why the critics sneer and the public fails to appear. I am speaking, of course, of those who appear in halls where real artists are heard and real music lovers assemble. In vaudeville and other kindred places singing of trash does not spell failure.

Singers have no monopoly of trash. A great deal of it is inflicted on the public by violinists and pianists. I have just said that I can give no names, but for my third type of failure I describe that of a well known violinist.

This violinist for twenty years was a public pet on two continents, was awarded distinctions in London and received great honors from a Pope. Is it not absurd to call such a player a failure? Perhaps it is but I am doing it all the same. I do it because I look at this matter from a high artistic view point. "A marvellous technician, he lays too much stress on the mere exhibition of skill, and arranges his programs chiefly to suit the popular taste that is readily satisfied with brilliant execution."

In this brief sentence this violinist's artistic status—and stature—are succinctly summed up in a Biographical Dictionary of Musicians. That is the general verdict of criticism. This violinist has failed to be honored with the highest class of violinists because in his playing his nimble fingers are so much more in evidence than his head or his heart. Finger success is never lasting. Compared with his earlier triumph's his last American tour was a flat failure.

Ultracerebral Pianists and Composers

Contrast with this the career of Fritz Kreisler. He was a failure at the start because he refused to attract attention by exhibiting the usual fiddlers tricks of digital dexterity. But gradually music lovers discovered that exprcssion, temperament, style, and emotion made his playing a thing of beauty and a joy forever. His reputation increased in a steady crescendo to-day he always plays to overflowing audiences and everywhere is acknowledged the world's foremost violinist. That is what may be called success. I am proud of a letter I got from him last spring, after his wonderful success in London, in which he thanked me for having stood by him from the beginning. I could give the names of a number of violinists who failed because they followed the example of this violinist instead of that of Kreisler. To be sure, the example of Kreisler is very hard to follow; to do so successfully one must have genius, and genius cannot be acquired—or can it? To this question, under the title *Are Musicians Born—Not Made?* the editor wishes me to devote my next article for THE ETUDE. I will do so.

Maud Powell was not only a superlative artist but also one of the most intelligent women I have known. Fritz Kreisler is a scholar and philosopher as well as a super-violinist; and I have known other brainy wielders of the bow. As a rule, however, the most intellectual musicians are the pianists. I could name a dozen, from Liszt to Paderewski, who have been noted for their mental brilliancy and wit as well as their splendid playing. I could give the names of another dozen who were top-heavy; in other words, whose too scholarly interest in the intellectual side of music resulted. in their failure as public players.

HENRY T. FINCK

A warning to players and students is particularly timely at present. Scholarship is a valuable and fine thing but it repels the public at large. Many a splendid young woman has remained unmarried because her too scholarly mind did not allure men. I spoiled the most original and valuable of my books, *Primitive Love and Love Stories*, by cramming its 800 pages with largely superfluous results of scholarly researches in European and American libraries on the courtship and marriage customs of savages the world over. As a specialist on the subject (it was my second book on love) I was intensely interested in every detail relating to it, and forgot that other persons could not be expected to be so volumenously interested. Consequently the book was a failure. If some kind friend had blue-pencilled one-half of the manuscript, I would have made a fortune out of that book. But how I should have hated that friend!

Well, many musicians—particularly composers and pianists—are as suicidally scholarly as I was when I wrote that book (which is already out of print). Even so great a giant as Richard Wagner came near ruining his wonderful Nibelung operas because he made the poems much too long and could not persuade himself to leave out any of the redundant lines when he set them to music. On that rock many other composers of operas as well as of symphonies have wrecked their ships; they strew the strand as densely as sea shells.

"Less would be more" if musicians, in writing compositions or making programs, always bore that in mind; the number of failures would be greatly reduced.

They would also be greatly lessened if musicians—particularly pianists—did not overweight their programs with too many pieces that appeal merely to the intellect, leaving the feelings as cold as a snow drift. The modern dissonantal subtleties which interest trained musicians will never attract the general paying public, which will *always*—don't forget that—prefer euphony and melody (with *some* dissonance for piquancy's sake) to pieces that are unnecessarily complex and cacophonous. I could name here a pianist of rare ability and promise who wrecked his career by ostentatiously and persistently pelting his audiences with music of unmitigated ugliness. He was worse than the men whom Ruskin accused of "flinging pots of paint in the public's face."

People who want noise can go to a boiler factory, or listen to the builders of a sky scraper.

Other Causes of Failure

Reginald De Koven was a musical critic as well as a composer of operettas. Once he wrote an article in which he referred to girls who, after a year's training of their pretty voices, had obtained engagements in operetta companies which yielded 200 to 300 dollars a week.

There are such cases, but among the dozens that I have known I could name only two or three whose fragile voices survived the ordeal of singing, every evening and Saturday afternoon, a trying part which would have tested the powers of a strong, well-seasoned voice.

There is something particularly pathetic about these failures; for under proper guidance these young girls might have won fame and enduring success.

One often reads that there is no fool like an old fool. I doubt it. The most foolish of mortals seem to me to be the young girls who, instead of studying patiently for years, walk into the spiderwebs of unscrupulous charlatans who, for a big sum, promise to land them on the stage—in an absurdly short time. Jail is the proper place for such teachers; but they

live in palatial studios, thanks to the suicidal folly of these girls.

What becomes of the tens of thousands of girls studying in music schools and with private teachers? So far as their aims and ambitions are concerned, all but one or two in a hundred—or shall I say in a thousand?—are failures. Why? In answer to this question I never tire of quoting an experienced critic, Emile Frances Bauer, who knows what she is talking about:

"Teachers of the piano and voice will say frankly: 'I cannot get my pupils to study harmony; they do not feel the necessity of it, and they won't.' They won't! That is the sum and substance of it. And the vocal students *won't* study languages, and they *won't* read good *literature*, and they *won't* study dramatic action, and they *won't* go to hear good music, even though they could hear many things of an educative nature without paying for them. What they will do is to tell you how the managers won't work for them, and how the public won't encourage them, and how much fault they find with Mme. Destinn and with Mme. Sembrich and with Mary Garden. They have time for all this. If they go to the opera they do not go to learn the great things and the good things, they go for the pleasure they derive from telling afterward how this or that was off pitch, and how tired they are of others, and how badly the great artists sing and still hold their own while struggling young artists (?) can't get a hearing."

There are exceptions, plenty of them; young women and men who work hard and avoid all the causes of failure mentioned in the foregoing, and who nevertheless fail. Lack of opportunity is responsible in some cases; lack of cash to pay for an education and début, in other cases. It is quite possible that Geraldine Farrar might not have become "the best-known woman in America" had not a wealthy lady advanced her $30,000.

Then, for number eight, there is stage fright. I could give the name of more than one artist who had everything necessary for a first-class success, but who failed simply because as soon as they appeared before an audience they were routed by the artist's worse enemy, stage fever, which, as I have said in *Success in Music and How it is Won*, "makes the singer's voice tremble and get off the pitch, the violinist's arm quiver, the pianist's fingers lose their cunning. The memory becomes confused, technical execution incorrect, and expression is of course out of the question."

In that book I have given details showing that, with the exception of Patti, most of the great artists suffer from stage fright; but they overcome it by concentrating their minds entirely on the music, forgetting themselves as well as the audience. That's what, among others the Brazilian pianist, Guiomar Novaes, does so marvelously well. The individuals I have referred to could not do it, so they failed.

Ill health and lack of care for the body are responsible for hundreds of failures. I have often marveled at young women with the frailest of bodies, entering a race which calls for the strength of an Amazon and "a capacity for working longer and harder than any laboring man ever dreamed of doing," as Maud Powell put it. No amount of talent or strength of will can overcome the impediment of ill-health—at least for any length of time. Eating too much and exercising and sleeping too little are among the things which make lasting success impossible. "Good singing is seven-eighths a question of digestion" a well-known artist once said to me.

I have reserved for number ten, the cause of more failures than all the other factors combined:—The lack of magnetism and heart. Let me cite two of the most prominent and popular artists of our time on this point. "You can train the voice," said Luisa Terrazzini, "You can take the raw material and make of it a finished product; not so the heart. It is there or it is not there; if it is not there you will never move an audience to tears. You will never find sympathy responding to your lack of sympathy; tears to a tearless voice never!"

"Let me tell you," said Maud Powell, "that the world is full of artists and musicians whose talent and ability command the deepest reverence, who, neverless, cannot swell box-office receipts by a single dollar for lack of that elusive quality of magnetism. The great public is moved by human qualities more than by art qualities."

Too Much Self Help

By Ben Venuto

Self-help has long been a quality much admired by the Anglo-Saxon race, especially here in America. It is not my purpose either to decry this praiseworthy tendency or, on the other hand, to indulge in praise of it, but merely to point out some cases in which it has been unwisely used.

Quite recently the mother of a six-year old boy spoke to me of her future plans for his education, particularly in music. When a few years older, she planned to have him take a "newspaper route," and, with the money thus earned, to pay for his own lessons. Had they been very poor, her scheme would have been laudable; but they were in circumstances which rendered such a proceeding by no means necessary. I said to her: "Mrs. S., a boy can go to school and take music lessons, or he can work and take music lessons, but he cannot do all three at once, for he must have time and energy left for practice. It has been tried too many times, and never with satisfactory results. Even if *time* is found, *energy* will be lacking. A tired-out pupil can accomplish nothing."

The writer once had as a pupil in Harmony, a young man who was already a good pianist. He was attending high-school one session a day and playing for the "movies" afternoon and evening. He was ambitious, diligent and talented, and I looked for a promising pupil; but he was so nervous from overwork that he could not guide his hand sufficiently to be sure to get a note so one could tell if it were intended to be on a line or in a space. I soon realized that his brain was in a similarly uncontrolled state. He never accomplished anything worth while in music until some years later when he went at the study again under more favorable conditions.

Another problem is in families where there are numerous children who go to work at an early age. The total income of such a family reaches quite a respectable figure, and they generally are able to afford music lessons for one or two of the children who show a talent in that line. But there is often grumbling and jealousy because those who are spending time in their musical education do not go to work as young or take equal responsibility with the others about the various household tasks.

It seems to be a law of nature that those persons whose plans reach far into the future must always seem selfish to those who live only for the day. One such case, of particular interest, came under my observation. Peter was the third son of a small market-gardener. Showing marked talent for the violin, in boyhood, he attracted the attention of a wealthy musical amateur who paid for his lessons with a high-class teacher. Peter practiced many hours a day; but his assistance in agricultural labors fell to zero. His father and mother complained bitterly to friends and neighbors and Peter was regarded as the black sheep of the family; but he kept stubbornly to his own devices, at last leaving home and finding work for himself, of a not too arduous nature, yet sufficient for his support while he continued his studies. We omit the account of his intervening years of struggle. Suffice it to say that he at length became musical director of a first-class theatre in New York, and earned a salary many times that he could have earned had he been willing to act the part of a dutiful helper at home, enjoying the commendation of his parents and neighbors. He afterwards helped his parents financially to some extent.

But a word of caution, on the other hand, against making an unjustifiable application of this instance. There are some cases in which children are only too apt to take selfish advantage of their parents, brothers and sisters, under the guise of devoting themselves to the study of music. This, where it is really the case, is contemptible and cruelly wrong, but how may a parent distinguish? Easily! Just observe whether the boy or girl really *works diligently* at the lessons assigned and wins the teacher's commendation, or whether he merely dawdles over them, plays whatever he likes and simply amuses himself and wastes time. We have all heard of the old farmer whose son had come home from an alleged art-course in Paris, who complained that the boy did everything just like a real artist, *except paint*.

Ambidexterity and Piano-Playing

By Maud Helen Wimpenny

In these days of scientific investigation it is becoming an understood fact that wonderful development of unused brain area in the right hemisphere is possible by the equal use of both hands, or, by the study of ambidexterity. Counter-commands are given to left and right motor movements; we direct the left hand from the right lobe and vice-versa—therefore piano playing is a step in the right direction and a big step—as we perform these counter commands non-simultaneously. These unused brain areas, are in the right hemisphere of the brain, in all cases except in left handed people, whose barren area is the left hemisphere. We are largely a one sided race and will be until man has conquered the control of the left hand, or, being left handed, has gained control of the right hand.

To do this, three great essential manual requirements are needed with which to develop the unused centers—viz; writing and drawing with both hands and efficient piano performance. In addition to these studies, it goes without saying that all usage of the neglected hand is quite beneficial.

I am indebted to H. Macnaughton Jones in his book entitled "Ambidexterity and Mental Culture" for the grasp of the three essential studies to be accomplished equally with both hands—writing, drawing and playing, as written above. During twenty years teaching, I have tested the benefit to the brain by the steady application of piano technic. In performing a difficult piano composition we not only perform numerous passages of non-simultaneous movement of our hands, but, it is necessary to be able to perform eurhythmic bodily motions to be efficient (this being ability to step in three time, make arm gestures in four time, etc. and all these feats performed at the same time). Memory necessarily strengthens itself as a result of all the sign posts (marks of expression) on the journey up the Hill of Parnassus in piano study. This will give to the reader, perhaps, at least a misty idea, of the need of counter commands given to motor movements by opposite brain areas.

The writer has tested the non-efficiency of the art of rhetorical expression in the right side of the brain, by the practice of the left hand writing for the first time in maturity. I can write, but, not efficiently except in mirror writing (right to left) which is easy, but, ideas in composition only form as the left hand gains speed and dexterity. The attempt was discouraging, in a way, but, encouraging from a scientific standpoint, in that it has proven to me the necessary conjunction of left hand development of the written idea in the unused areas of the cortex, in the right hemisphere of the brain.

Vocational work performed equally with both hands is a fine asset to the highest mental culture. Despise not the workers then, for they are the salt of the earth if located in the proper channels. There will not, as a result, be any danger of any of us becoming individuals of one idea, but, on the other hand we do stand a chance of becoming versatile specialists. This system of study, together with the use of both hands is becoming the future system of achievement, mentally, physically, and morally. In answer to a query regarding the latter statement, I affirm that we may soar to unlimited heights of mentality, fearing no moral foe nor mental degeneration because the connection of the now developed double speech, writing, drawing and piano-performing areas will be greatly strengthened. It is possible the power of speech may be maintained throughout a paralytic shock—restoration of a paralysed limb may be infinitely more possible by this fertilization of grey matter, also.

What encouragement all this scientific application should be to either the adult or early beginner in piano study then! The writer's experience in first trying mirror writing with the left hand was comparatively easy and after some effort, found writing from left to right, easy of accomplishment with the same hand. The only hard process was in the art of composition which will grow as the left hand gains agility and speed. If it were not true that these barren areas need fertilization by hand dexterity, the rapidity of idea would flow the same as when writing in the usual way. As a result of left hand piano practice, writing is easier—as a result of left-hand writing steadily practiced, speech areas will develope.

The characteristics obtained as a result of ambidexterity together with piano playing are many, but, a few only may be listed here. Rhythmic repose, or in other words, control, bodily, mentally, and morally. Observational rhetorical and oratorical powers may be doubly strengthened.

Mastering Mistakes

Common Errors and Shortcomings of Piano Students and How to Overcome Them

By SIDNEY SILBER

Head of the Piano Department of the University School of Music, Lincoln, Neb.

When one stops to consider how much of the art of piano playing may be analyzed, it is indeed surprising how vast multitudes of well-intentioned and gifted students sin against the letter and spirit of the art, but especially against the letter. These "sins" are, for the most part, traceable to defects in mental discipline. If they could be remitted by a simple admonition on the part of some authority to "go and sin no more," the problem would indeed be easily solved. What aggravates the case particularly, is the fact that most students are either not aware of their sins, not concerned regarding their remission, or they do not know how to gain "absolution."

Which Way Lies Salvation?

"Sins" are committed mainly because most students have delegated the responsibility for their musical salvation to the authority known as the teacher. "I am studying with So-and-So, who has taught so many excellent players. Hence, I too, who am equally gifted must produce equally satisfactory results." Thus speaks the student. Now, if the premises were correct, the conclusion might be. No student, no matter how gifted, can delegate the responsibility for the development of his gifts to any teacher without jeopardizing his highest development. True, some do eventually "come out of the influence"—after years of misspent energy, when it is too late.

It would be unjust to lay all the blame upon the teachers. The fact, nevertheless remains, that the great mass of teachers are either incompetent to "draw out" the musical potentialities of their pupils or they shirk this responsibility by drawing out their financial potentialities, preying upon that most universal human weakness, vanity.

The student's greatest asset, in the quest for truth, is the spirit of inquiry. We humans learn only in proportion to our desire. A student who asks questions concerning his problems, discusses, yes, even takes issue with his teacher concerning them, has the best chance of attaining worthwhile results. From the standpoint of the teacher, nothing is quite so soul-deadening or soul-killing as lack of interest or lack of response on the part of the pupil. On the other hand, nothing is quite so refreshing and inspiring to a competent teacher as this very spirit of inquiry. Therefore, I repeat: "Students, take your own cases in hand, co-operate with your teachers in the attainment of desired ends, in the attainment of your highest powers of self-expression."

The Nature of Errors and of Shortcomings

Errors and shortcomings common to most students are due to inherent incapacity, physical defects, irrational and unscientific methods of study, ignorance (in the sense of not knowing) and insufficient mental discipline. Physical defects are not discussed in this article. Nor is much time or space devoted to literal mistakes caused by carelessness and indifference on the part of the pupil. Carelessness and indifference may, it is true, be caused by sheer laziness which under a different teacher may be whipped into well-directed activity. It is obvious, in such a case, that a change of teachers is desirable, provided the parent notices any shirking of her child. If, however, frequent changes of teacher do not effect a change for the better, it is also obvious that the child should not be permitted to continue study.

These errors are: Literal mistakes in playing of single notes and combinations of notes as to pitch, duration and accent, non-observance of accidentals, ties and rests.

Shortcomings: Slovenliness in the playing of chords, faulty time, tempi and rhythm, inadequate and incorrect methods of touch, dynamics, and expression generally.

How to Overcome Literal Mistakes

Literal mistakes are due mostly to inattention and ignorance. In the first case the pupil is at fault; in the latter, the teacher is to blame. Ignorance can best be combatted through enlightment. Inattention requires mental discipline. Assuming, now, that the teacher is competent to suggest proper modes of study and practice, we must again advise the pupil who persists in playing inaccurately, to discontinue his work altogether. Accuracy and precision are basic virtues in music making. They constitute musical decency. Their possession is no badge of distinction, for like social decency, they are expected in every one. The most effective method to overcome literal mistakes is slow practice, which means, SLOW PRACTICE. The student who adopts and follows the slogan, "Stop, Look, Listen," has the necessary weapon with which to overcome this all-too-common defect. If slow practice does not enable you to become conscious of your "sins against the letter of music" your eyes or ears are defective. If you wil but "Make haste slowly" your ears will invariably appraise you of your errors as to pitch.

Errors in Duration

Errors in duration are decidedly more complicated than errors in pitch and require more care. Most students play the way they count; and they do not count correctly. How, then, are these errors to be overcome? If the student does not have the feeling of equal metrical divisions, he simply must have recourse to a machine, which may be a blessing or curse, depending upon how it is used. This machine is the metronome. "But," you interject, "what if the pupil cannot play with the metronome?" Here is the answer: If it is certain that the pupil cannot play without the metronome, and he "says" that he cannot play with it, he will have to have a temporary (or permanent) separation from study altogether. The case is quite comparable to the man who said that he could not live with his wife and therefore petitioned the court for a divorce. Investigation, however, revealed the fact that he could not live without his wife. A temporary separation was imposed by the judge, which led eventually to a re-union—and they lived happily ever after. So, in like manner, the pupil who "says" that he cannot play with the metronome is usually too lazy to really try to play with it; or his teacher does not suggest ways and means of proper and rational practice with this instrument.

The Use of the Metronome

Most important, first of all, is that the metronome should not be used over protracted periods. Ten to fifteen minutes at a time should be the utmost limit. Given, for example, a piece in 3/4 measure, arrange the weight so that there will be a beat of the pendulum for each quarter. If many eighth notes and dotted notes are in such a piece, it may be well to arrange the weight to allow for six beats in each measure. In either case, whether you allow for three or for six beats, begin very slowly and accelerate the movement by degrees. Such a method will usually solve the problem of playing in time.

In compound rhythms, such as 6/8 and 9/8, the weight should first be arranged so that each one of the eights receives a separate beat. Later, arrange the weight so that there are but two or three beats respectively in the measure. Do not confuse 4/4 with 2/2 (alla breve.) The latter signature has a line through the C, thus: 𝐂

Accent

The metronome may be a most valuable aid in developing a sense of rhythm. Without accent there can be no rhythm; and rhythm is the very life, heart-beat and soul of music. Time and rhythm, however, are not identical. Learn to play strictly in time. Observe the letter of the law first; you will then be in a position to express its spirit freely (rhythmically). Scale practice with the metronome is one of the most effective and interesting methods for the development of accentuation. The student should take the easiest of major scales (easiest, from the standpoint of "playableness") the B major scale, and play over a register of four octaves, each hand separately and later both hands together. Assuming that the groups consist of sixteenths, the following table of metronomic marks are suggested:

Groups of two's,
Metronome varying from ♩=50 to ♩=120

Groups of four's,
Metronome varying from 𝅗𝅥=40 to 𝅗𝅥=100

Groups of eight's,
Metronome varying from ♩=40 to ♩=100

Sidney Silber

Now play the scale over a register of three octaves as follows:

Groups of three's,
Metronome varying from ♪.=40 to ♪.=120

Groups of sixes,
Metronome varying from ♪.=40 to ♪.=120

Finally, play in groups of threes and sixes respectively with above metronomic variations covering a register of four octaves. In order to have the accent come out on the last note, it is necessary, in this formula, to play up and down three times in succession.

As a final test of speed control through accent, combige the above formula as follows: Play the ascending and decending scales on groups of twos, threes, fours, sixes and eights successively, remembering that a register of four octaves is to be used for groups of twos and their multiples, and register of three octaves for three's and their multiples. The metronomic variations above suggested should also be used in this formula. It is a good plan to keep a daily record of work done along these lines. One month's practice of this type will reveal considerable growth if the work is undertaken conscientiously.

After having played all formulae in the scale of B Major, take up the remaining diatonic scales as here arranged in their order of difficulty: B, E, A, D, E, flat, B flat, A flat, D flat, G flat, F, G, C.

Minor scales (both harmonic and melodic forms): G, F, B, E, D, A, F, sharp, C sharp, B flat E flat, G sharp, C.

Scale Work in Dynamics

The practice of scales is not excellent for the development of precision in accent, smoothness and speed only. By far the most valuable feature of scale practice is the development of touch control. A scale played with one and the same degree of tonal intensity is a very unattractive and drab product. The following practice should be followed in addition to the work just discussed.

Over a register of four octaves, both hands playing:

1 Increase the power while ascending, decrease while descending the scales.

2 Decrease the power while ascending, increase while descending the scales.

3 Increase through the first two octaves, decrease through the last two octaves of ascending scales.

4 Decrease through the first two octaves, increase through the last two octaves of decending scales.

5 Decrease through the first two octaves, increase through the last two octaves of decending scales.

6 Increase through the first two octaves, decrease through the last two octaves of decending scales.

Now practice the following formula:

For the first two octaves, parallel motion, then contrary motion (each hand covering two octaves), return to the position from which contrary motion started, ascend in parallel motion for two octaves, descend for two octaves in parallel motion, then repeat, contrary motion,

and return to, starting point. This formula also affords abundant opportunity for practice in dynamics. Both hands may either play with increasing and decreasing intensity simultaneously, or each hand may play independently of the other.

In this connection let us consider one of the most common failings of students in the playing of scales. This is the turning out of the thumb joint. It is imperative to turn this joint slightly inward; otherwise the playing of scales will be seriously hampered and little progress can be made along the line of speed. The necessity of relaxation will be discussed later; but in playing scales the elbow should be perfectly free and the hands slightly tilted, the left hand when ascending and the right hand when descending.

Rhythmic Practice of Exercises

Many technical exercises may be varied to afford an abundance of rhythmic models which will enable the student to gain greater control of the fingers. Taking, for example, Czerny's Study Op. 740 No. 17, each group of sextuplets may be rhythmically varied as follows:

First version:

Ex. 1

Second version:

Ex. 2

Third version:

Ex. 3

Fourth version:

Ex. 4

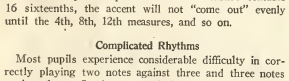
For chord work along similar lines, Czerny's Study Op. 740 No. 21 may serve as an excellent medium. The above versions may likewise be adopted and applied to this study.

Another quite difficult version consists in playing the last study in triplets. As each measure contains 16 sixteenths, the accent will not "come out" evenly until the 4th, 8th, 12th measures, and so on.

Complicated Rhythms

Most pupils experience considerable difficulty in correctly playing two notes against three and three notes against four. In the vast majority of cases, they play two against three as follows:

Ex. 5

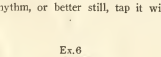


In order to overcome this defect, first THINK the following rhythm, or better still, tap it with a pencil, thus:

Ex. 6

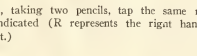
Now, taking two pencils, tap the same rhythm as here indicated (R represents the rigat hand and L, the left.)

Ex. 7



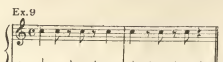
Applying this model to the piano, play as follows:

Ex. 8



Similarly, three against four are mostly played:

Ex. 9

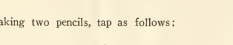


To overcome this defect, first think the following rhythm and tap it with a pencil:

Ex. 10

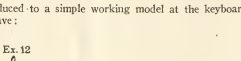
Taking two pencils, tap as follows:

Ex. 11



Reduced to a simple working model at the keyboard, we have:

Ex. 12

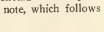


Play both models very slowly at first and accelerate speed by degrees. For further development in control of two against three, try Chopin's *Study No. 27*. For three against four, use Chopin's *Fantasy Impromptu and Etude No. 26*.

Embellishments

A word should be saiid also concerning embellishments. It is obviously the duty of the teacher to instruct the student concerning the meaning of symbols and the execution of embellishments. It is well to play a passage or a phrase without the embellishment, so as to fix the melodic line upon the mind. This line must not be distorted when the embellishment is added. Remember that embellishments are to be played in diatonic degree unless otherwise indicated. One of the commonest mistakes in the playing of embellishments happens with mordents. Most pupils play these like triplets. Mordents should invariably be played with the accent on the third note, which follows the two shorter notes, thus:

Ex. 13



Errors Caused by Inattention

Under this heading we have non-observance of ties, rests, accidentals and slovenly playing of chords. All of them may be overcome by close listening. Students must ever be reminded that rests are quite as important as notes. When Berlioz was asked what, in his estimation was the most distinctive and effective feature of Weber's music, he answered: "The rests." Give your listeners a rest, once in a while. Remember that silence is golden. However, do not imagine that all rests represent silence, for many rests are supposed to sound. The point, however, is that the time indicated by rests is not to be curtailed or sloughed over.

One of the most common shortcomings of piano students is playing one hand after the other, when the text indicates that they should be played simultaneously. This is heard most frequently when both hands are to play chords; but it often happens (as in Chopin Nocturnes) when the right hand has but one note to play. The effect of this kind of playing is slovenly. It is caused by the reading of one hand a slight fraction of a second after the other, instead of reading both hands simultaneously. Closer listening will overcome this distressing habit.

Ten Thoughts for Music Students

By T. L. Rickaby

I. "It is a mistake to play too many technical exercises at any one practice period. Rather take one phase of technic and work with concentrated energy on that. Arpeggios one day, scales another and so on. By this means you will be able to devote sufficient time to each feature to accomplish something."

II. "All real growth is slow, and music is no exception; so it is useless to look for immediate results. Yet that is just what the average person does. Instead of comparing your work to-day with that of last week, compare it with that of a year ago. Then you may more reasonably gauge your progress. Go every hour and watch the plant, and no growth is apparent. Wait a month or so, and there will be no question as to its increase."

III. "Horses, cattle, sheep and hogs must be driven. They seldom go where they ought, by accident. If you must always be told of the correct note, the rest, the tie, the finger, you are being driven. Use your eyes, your ears, and above all, your mind and memory."

IV. "It is just as easy to strike the right key as the wrong one. Think first. A cat can strike wrong notes."

V. "At the first lessons the teacher must do practically all the work; but only at these. Very early must the pupil begin to assume *some* responsibility, must work, and think, by and for himself. He must be taught that it is 'up to' him to use his mental powers, develope initiative, and "do" for himself all that can reasonably be expected of a human being at his age. He must progress "on his own steam," as they say of ships and locomotives, and not depend on some outside power to get anywhere." (Incidentally, it might be said that all teaching worthy the name, should be directed in a large measure toward this end).

VI. "Average music pupils would accomplish more and become infinitely better performers if they would first, do one-tenth of what they are told to do; and, second, if they would do one-tenth of what they ought to do without being told."

VIII. "Do not "spell" out your music letter by letter, note by note. As a general rule all music comes either in scale groups or chord groups. Try to think in such groups. This means that you must acquire as soon as possible a knowledge of scales, chords and arpeggios. This comes by much playing, sight-reading, and chiefly perhaps, by writing. Writing trains the eye, and good reading depends on a well trained eye."

IX. Who does your arithmetic problems for you at school? You or your teacher? Your musical problems must be solved, and your musical tasks must be accomplished by yourself also. If some one else does this, your problems will be solved, and your tasks will be accomplished, but you will receive no benefit. Do it yourself."

X. Just as the clock runs down—so will your enthusiasm, wind it up by reading your Musical Magazine.

Five Wasted Years

By Ira M. Brown

A hard working student experienced a standstill in her studies, which began about the end of her third year. This lasted nearly five years, during which time she accomplished but little, compared to her previous advancement.

Perhaps she herself was partly at fault; but, as she later said, had her teachers helped her to develop her imagination, to create higher ideals, to awaken the esthetic sense, and had they carried her more forward into the studies of the classics, music would have taken on a real meaning to her and she would have worked with an entirely different purpose.

As it was, her work became scarcely more than an exercise in sight reading. Her practice could scarcely be dignified by that name, because she was not interested A page of music meant just so many notes to be learned; and "notes" are really not delightfully inspiring. Marks of phrasing and expression meant nothing as a genuine part of the music, because she had not been taught to use them.

Then good fortune brought her in the way of a new teacher, one who *taught* music. Soon she began to realize that notes really mean but little in themselves, that they are but the outward clothes of a musical idea. Through the study of phrasing and interpretation, she began to understand something of the inner spirit of music. Study became a pleasure, and reading the literature pertaining to the musical art was now not only a profitable but a very pleasant employment. Whether she suffered from the ignorance, carelessness or selfishness of her early teachers, she certainly was an unfortunate victim: for now she is working with a will and in many ways fast becoming independent of the teacher.

Eliminating Stiffness in Piano Playing

Knocking Down the Blank Wall in the Way of Progress in Grade Three

By GEORGE DUDLEY MARTIN

THERE are in this country a good many music teachers who still live in the bygone days of Lebert and Stark. Numbers of pupils of such teachers now have classes of their own and stick to the same old methods by which they were taught, either beause they actually believe in them or because they know of no others. All such are by their natures antagonistic to any suggestion that a thing or a thought may be new and still have merit.

On the other hand are many, very many teachers who were fortunate enough to come under the influence of broad-minded and progressive teaching in their student days.

It is perfectly true that no student of piano playing ever should hear the word *legato* until long after he has ceased to be a beginner. A legato touch is truly "a musical asset and not a mechanical one." It is a part of the province of Expression and not of Techuic, and as such it is directly opposed to speed.

When will piano teachers in general learn the lesson of relaxation? Why do they (and they do) preach relaxation with one breath and a legato touch with the next? A legato touch is essentially a pressure touch, a forced and unnatural touch, and cannot be produced without contracting the muscles and consciously keeping them contracted. It is impossible to play a rapid scale passage with a true legato touch. It can't be done. Speed and a legato touch simply do not mix.

A rapid passage may be smooth as velvet, the tones may blend like liquid fire, they may melt one into the other in a manner to make the hearer catch his breath, but they are not legato tones because a legato tone is the result of conscious pressure and such a passage, to be played at all, must be done with unconscious ease, grace and facility, to say nothing of the fact that the player simply does not have time to impart to each note the individual force necessary to make it legato. The legato effect in such passages is the result of correct pedaling.

I do not teach the legato touch, as such, to any great extent. After a pupil has learned the bare meaning of the word as it appears on the printed page of music, it is much more effective to direct his attention to places where sustained tones are required by insisting that he make melody sing out, instead of repeating in his ear, "legato, legato."

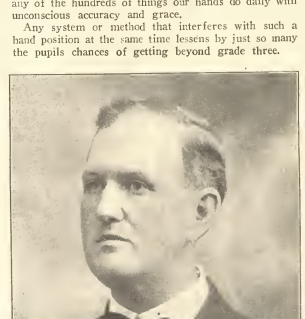
Let us consider for a moment the enormous amount of damage done and energy wasted by the barbarous old method that required the back of hand to be perfectly level from the wrist to the middle finger-joints and then bent the ends of the fingers sharply downward at right angles. This relic of the inquisition is still surprisingly in vogue. It includes usually the lifting of the fingers as high as possible for each stroke. Also, it harbors a conviction that a very "heavy" piano action is a requisite for proper progress.

How may the teachers, who insist on turning the studio into a torture chamber, be made to see the light. A music lesson ought to be a joyous thing for teacher and pupil; it should be an hour of pleasure and profit for both, something to which the pupil should look forward as one of the interesting things of life and the teacher with a proper feefing of responsibility that it is up to him to make it so. But I must get away from this subject. I am a crank with a notion that pupils should come for lessons because they want to come—and it is really easy to make them want to come.

Many pupils are still in third grade because their teachers are technically incapable of advancing them beyond it. A teacher must of necessity play so much better than any of his pupils that he is a source of constant inspiration to them, and it is certainly true that many teachers all over this country are not good fourth grade players. How then, are they to illustrate easily, accurately and with that necessary touch of authority, the material at hand, to say nothing of the very important point of leading the pupil on to better efforts and higher ideals by playing for him frequently from material in the grade ahead. In short, can you teach a pupil to do what you cannot do yourself?

A non-legato touch is first essential, if one is to acquire the ability to play easily and gracefully rapid passages of any kind. If we would attain speed, we must first attain a perfectly natural hand position. The hand must do its work on the keyboard with the same freedom from restraint that characterizes the act of using a table fork or picking up a lead pencil or doing any of the hundreds of things our hands do daily with unconscious accuracy and grace.

Any system or method that interferes with such a hand position at the same time lessens by just so many the pupils chances of getting beyond grade three.



GEORGE DUDLEY MARTIN

Learning to play the piano is at best difficult enough. Teachers who take beginners have need of peculiar and unusual talents, in order to start such pupils properly on the right road. Young minds and muscles are queer things and play many pranks that puzzle even the most experienced teachers.

For some reason unknown, the moment the hand is called upon to perform the unaccustomed act of pressing down a piano key, just that moment it becomes seized of cramps. It stiffens rigidly, all power for free and natural action leaves it and any movement it makes is strained, forced and the result of will power on the part of the controlling mind. Why?

I have heard and read many explanations of this fact, few of which have been wholly acceptable. The eye of the beginner in playing sees a note on the page before him. He knows he must somehow translate that note into sound by striking a certain one in the multitude of keys with one of his fingers. He isn't any too sure just which key that black dot on the page represents. He concentrates his mind on the work at hand and right there and then his muscles contract.

They do I've literally seen them do it, many times. Not only the hand muscle but also seemingly his whole body becomes rigid with the intensity of his mental effort. He is trying to do something new with his hands and his mind at the same time; and his muscles act in sympathy with the mental strain under which he is working. That much may be admitted. So, right from the very first time he tries to play a certain printed note on the right key, his hand muscles are in a strained, unnatural condition. Habits form quickly; and it is almost no time at all until his hands seem automatically to stiffen at the bare sight of a page of music. From the very start he is called upon to do something new and difficult and this demand on his mental and physical resources continues on through the first and second grades and into the third. At each lesson and very likely during each practice period his hands are more or less cramped and rigid; if not in sympathy with his mental attitude, then why?

Little effective effort is made to prevent him from forming this calamitious habit; and he of course never dreams that daily he is placing one stone on another in the wall that will completely halt his progress somewhere in grade three. To make a bad matter somewhat worse, he is severely restricted in the manner in which he is to push down the keys. Not only must he play a certain key to make a certain sound that will correspond to the printed note, but also he must do this in a certain way. This demands further concentration of mind and once more the fingers pay the penalty. So, when he finally arrives at grade three the habit of playing with more or less rigid hand muscles is pretty sure to be deeply grounded. Also, about this time he begins to find passages in his work that calls for a little speed and speed he has not. He does not realize it then, perhaps never, but the reason his fingers balk at his efforts to make them travel fast is that the condition of his hand muscles, when playing, render any such quick and spontaneous movement impossible.

The point in his progress at which he has now arrived is almost sure to be his stopping place. Few, very few, are willing to put forth the effort necessary to correct the multitude of bad habits that are the natural growth of the one big parent habit that was permitted to find a lodging place in the hands at the very first lesson. So the others quit for good and who can blame them? I wonder of some of these pupils do not occassionally feel a vague resentment that they could go so far and no farther, and if they do not somctimes wonder why.

There is little doubt that one of the most trying and discouraging facts a teacher has to meet is that most pupils fail with a piece calling for easy, graceful, fluent execution; and that test comes usually about the end of grade three.

If ever a teacher and pupil are facing a blank wall, it is surely then; and what can be done?

The time to have done it was away back at that first lesson. The thing to have done was to prevent. Then there would now be nothing to correct.

Parents are somewhat to blame for the existence of this almost universal type of pupil. It is still true in this country that comparatively few people know anything whatever about music or piano playing, in spite of the fact that immense sums are being spent in efforts to learn. Fewer still are aware of the knowledge and infinite care necessary to start a child properly on the road to musicianship. Result: the fearfully mistaken idea that anyone is good enough to start with, the cheaper, the better. So a very large number of pupils have no chance in the world of learning really to play.

[Editor's Note: The very interesting and always melodious compositions of Mr. George Dudley Martin are well known to the readers of the Etude. Mr. Martin was born in Scranton, Pa., and received his musical training from Dr. Hugh A. Clarke, Constantin von Sternberg, Silas Reiser, and Dr. Alfred Wooler. Among his most charming compositions are *Wood Nymphs* and *La Ballerina*. Mr. Martin's article is one of these "Very much worth while" discussions of a subject founded upon real experience. Every teacher with an alert mind, who keeps in touch with modern methods, finds out a great many practical helps and is anxious to communicate them to others. We welcome contributions of this kind when they are really fresh and novel.]

Almost every normal person likes music and would like to be able to play; that each one has the making of a fairly good player somewhere in him. I believe also that most of these potential pianists are placed under such a handicap at the beginning of their studies that their natural love for music is destroyed in the course of two or three grades. Little difficulties, that should not worry them in the least under proper guidance, multiply until they become an effective barrier to further progress. The pupils soon become indifferent and discouraged and the parents conclude that Susie and Willie are not very musical anyway and that more money spent for lessons will be wasted. And they are partly right just as they are partly to blame for permitting, by their lack of knowledge, such things to happen.

To get to what I started out to say, pupils fail to develop ability to play fast because they play with cramped hand muscles. The hands cramp because they have been permitted to cramp from the first lesson to the last one. This defect in the pupil's playing shows up first somewhere along in the third grade; because pieces calling for speed are usually introduced about this time.

Legato playing, and staccato as well, should be avoided as a pestilence, at least until the hand muscles are under such control that simple scales and broken chords can be played easily, gracefully and fluently, at a speed that precludes all chance for individual attention to to each tone and *with no conscious effort*.

Legato playing is simply ruinous to a beginner. A continued legato, calling for a conscious pressure on each key, not only in order to force the key down but also to keep it down, will quickly tire and cramp the hands of an experienced pianist. If you doubt that it will, try it. If such a touch will so effect capable, well developed hands—but why go on, isn't the answer obvious? Any touch, or, to put it in different words, any method or way or system of causing a key to descend and produce a tone, excepting the natural way, is, with beginners, sure to lead to grave difficulties almost from the start.

A piano key is to be struck, not pushed or pressed or coaxed, down. The term best describing such a stroke or blow is "non-legato"—that is, neither legato nor staccato. The pupil will use this touch of his own free will just the moment his hand muscles are permitted to forget that they are doing anything unusual.

A pupil in the early grades should never be assigned tasks that seem to him tremendously difficult. His practice material should be such as can be learned quickly and played well. Observe that whatever your pupils play best, they also play easily and freely and with a minimum of that mental effort that tends to turn fingers into sticks.

Not absolute relaxation, for that is neither possible nor desirable. Not the stiff and stilted "methods" of our own youth, for they were and are destructive of talent in wholesale lots. But a happy medium, far removed from either extreme, of a natural hand position producing a natural touch. A free and easy and graceful touch, *that* alone will give to our playing the speed and facility necessary to advance us over and beyond the blank wall in grade three.

The Pupil Who Yawns

S. M. C.

Probably most of us have occasionally met the nervous pupil, the fussy pupil, the unresponsive pupil, the pupil who frowns, and the pupil who weeps, or one who gives other manifestations of lack of interest in music study.

Perhaps the most distressing of all these types is the pupil who gives expression to a spirit of passive endurance by a succession of "lingering yawns, long drawn out." Nothing has a more deadening effect on the enthusiasm of the teacher than a yawning pupil. The feeling is akin to that of a lecturer facing a sleeping audience. Every effort should be made to arouse such a listless individual to an appreciation of music study, to stimulate his interest by novel features introduced into the lesson until every vestige of boredom is destroyed.

If this phenomenon is one of frequent occurence, it is well to inquire into the health and habits of the pupil. Moreover, a careful examination of our methods may reveal the fact that it is necessary for us to rouse our energies to greater activity, eliminate the dull features of the lesson, vary the manner of procedure, in short, use every means that might add freshness and charm to the lesson, and make our pupil absolutely yawn-proof.

Individual Teaching

By Eugenio di Pirani

The insistence by certain teachers upon the use of a fixed method with the various types of pupils is in my opinion a great mistake. The intelligent teacher must use as many methods as he has pupils.

Every piano student realizes that each composition he tries to interpret offers some technical or purely musical problems which he finds difficult to unravel and to overcome. However those difficulties are not the same for every student. As a matter of fact that which appears hard, even insuperable to the one, proves a trifle to the other, that which scares one student may appear as a plaything to the other. It depends not only upon the mental attitude but often upon the formation of the hand and of the fingers. The one, as often the case in males, has strongly built, muscular, fleshy hands. Rubinstein had the hands of an athlete, with belly, fleshy finger tips. Hands of that type are especially fit for powerful, heavy chords of a wide range, for orchestral playing. On the other side, the plumpness of the fingers makes it difficult for their owner to strike into the narrow space between the black keys and, as was the case with Rubinstein, necessitates the unavoidable sounding of wrong notes. It is astonishing that in spite of his heavy lion paws Rubenstein was able to bring out of the piano the most gentle, ethereal sounds. The same phenomenon I noticed in Ignaz Friedman, who also is possessed of a strong, powerful hand.

Other pianists, on the contrary, as, for instance, Liszt, and most women cultivating this instrument, have long, slender hands and elongated fingers tapered to a point. This type again finds it easier to circulate amidst the narrow lanes of the keyboard and is especially fit for scales, arpeggios and all kinds of light rolling passages.

This unlikeness is striking with the different pupils. Among my disciples I have a girl with exceptionally short hands and fingers. She cannot reach an octave and must strike most chords arpeggiated; but as a compensation she has a natural gift for trills, scales and passages of thirds.

Another pupil, a young man, has an enormously large hand. He can play tenths with one single stroke and hardly needs to use the arpeggio, except when it is prescribed.

This difference of disposition requires varied systems of tuition, quite different tasks for the teacher, who must find out for every pupil a way of conquering the various obstacles. To that purpose he has to invent preparatory exercises which may be different with every single pupil. Hence the necessity of an individual method of tuition.

But, after the technical hinderances have been overcome, the task of the student and of the teacher is by no means ended. There remains the higher, the most artistic part of the interpretation. In this, also, the greatest disparity among students may be found. The one is endowed with a fervid imagination. The teacher may easily convey to him pictures, visions, embodying the poetical meaning of the work of art, which can often become a revelation to the young artist. Prof. Marx in his comments on the Beethoven sonatas invents a novel for every one of them, which may or may not be the real meaning Beethoven had in mind, but, at all events contributes to the inspiration of the interpreter.

Another pupil, on the contrary, is not equally inclined to poetical thoughts. It often occurred to me, that after having tried to bring before the eyes of the student a poetical image suggested by the composition, he or she looked at me with an idiotic expression and confessed finally with candor that, in spite of the greatest efforts, he could not see anything of the kind. It would be utterly useless to insist on enlightening this type of student. A less imaginative, more commonplace explanation of the composition is here needed.

I was once teaching a pupil the famous *Prelude in D flat* by Chopin. In the middle part, where the psalmodic theme in C sharp minor starts in the left hand, I tried to explain my thought: "Monks were assembled around the coffin containing the remains of the deceased and they were singing the prayers for the soul of the beloved one."

The would be pianist made a sign of understanding and started again to play the second part. She accented forcibly the chords in the left hand and imparted to them a decidedly martial, military expression. I stopped her and said: "My dear young lady, you suggest with your playing rather a regiment, marching accompanied by drums and trumpets than a chorus of humble monks singing the litany of the dead!" The comparison caused unbounded hilarity and—helped.

Altogether every student offers to the teacher a different problem, which solution necessitates a different individual treatment.

Take It Home and Practice It Some More

By F. L. Rickaby

It is remarkable how often this direction is given by teachers. While the pupil may need to "take it home and practice it some more," and while the teacher may be sincere, the advice is to a large degree useless.

First of all, the pupil can either play the piece or he can not. He can learn no piece satisfactorily to himself or others unless it is in his grade, and well within his grade. Moreover, he must be ready for it, not only technically but mentally. As a rule the pieces given to pupils are too difficult. The young player is not equipped to grapple successfully with the mechanical tasks that appear; and after a struggle, gives them up. In cases where, by dogged perseverance, a solo is learned, it is often abandoned because the player is tired of it and all the work goes for nothing as the music immediately leaves the fingers, because it is not rooted and grounded, as it should be, on a rock-bed of technic.

Octaves, common chords, dominant seventh and diminished seventh chords with the arpeggios founded on them; together with the major, minor, and chromatic scales, form ninety per cent (if not a still greater proportion) of the material entering into the make-up of piano music. For the first three years of a pupil's course, these should receive the closest attention; for it is on these technical features that the pupil's future as a player depends. In spite of the claims of idealists along this line, piano playing must primarily be mechanically correct, in fact practically automatic, if it is to be anything else worth while.

Now to get back to the piece that is to be "taken home and practiced some more." What is wrong or defective in the pupil's work? Find that out first, and, being sure that the pupil recognizes the mistakes or defective parts, emphasize the need of concentrated effort at these special places. Be sure that the pupil is prepared to accomplish what is to be done. In school, when a child does not seem to know what nine times *anything* is, the teacher simply suspends all arithmetic examples until the technical feature involved—in this case the multiplication table—is mastered. So in music, if the weak passage consists of arpeggios, see that the pupil understands the principles that underlie *all* arpeggios; and so on with all technical features, which ought to be mastered outside of the pieces themselves. We may improve technic by playing solos, but we do not *acquire* technic by means of pieces They require technic to begin with.

Therefore it is absolutely necessary to be sure that the pupil is technically able to do what he is told to do; and then, instead of saying "Take it home and practice it some more," say "Take it home and *think* more," or "Take it home and *remember* more." But see to it that he is given something tangible *to think of* and *to remember*.

Practicing does little or no good unless thinking is mixed with it. Let the weak or difficult parts be marked, and give lucid suggestions as to ways and means for treating them. Then results may reasonably be looked for when the pupil is told to

Take It Home and Practice It Some More

Here and There in the Field of Music

An Intimate Page of Fact, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

The immense interest in all details connected with the passing of Caruso illustrates better than anything else the place of music has come to take in modern life. It may be safely said that there are few homes in America where the name Caruso is not known. In millions of homes his voice will live for decades. Think of the public characters you know, your leading jurist, your leading clergyman, your leading merchant and try to imagine which of them came nearer to the hearts of the people than the wonderful art of Enrico Caruso.

Caruso was notoriously generous. He could have died a much richer man if he had not given so much away to help those in distress. In talking with him there was no suggestion in his demeanor that he realized that he was probably the greatest male singer of history. He was exceedingly simple in his manner although he enjoyed lavish furnishings. Once the recorder had the privilege of going over the cherished treasures of the great singer. Most of the crowned heads of Europe had showered priceless gifts upon him. The Kaiser was one of the greatest admirers of Caruso. His gifts to the singer were especially costly and rich. Yet, Caruso in fumbling around in his treasure chest took far more pleasure and far more interest in handling a little bronze statuette dug from its century old sleeping place under the lava and ashes of Herculaneum—from the same spot where as a boy he used to dig when they were recovering the vanished city. What was the bauble of a Kaiser compared with the art of a great civilization long passed into comparative oblivion?

How much Caruso may have been injured by smoking will never be determined. Those who remember him will find it hard to picture him without a cigarette. Once the Recorder went to his dressing room where the great tenor was changing his costume for another act of Rigoletto. He was very restless and was calling loudly in Italian for a cigarette. Knowing the singer's preferences, the Recorder had remembered to have on hand a supply of a choice Russian brand. Whatever the singer's fee may have been that night he could not have received it with more keen delight than he did that box of cigarettes. On another occasion the Recorder visited Caruso in his New York residence at the Hotel Knickerbocker—the famous caravanserie of eminent musical artists now turned into a thoroughly prosaic office building. On entering the room the fog of cigarette smoke was so dense that it was difficult to discern who was at the other end. The tobacco chimneys were Caruso and Scotti, (the great baritone and inseparable friend of Caruso).

Caruso's successors have already been advertising themselves in all parts of the land. The Recorder has known most of the singers of the past quarter of a century and has heard most of them in public and in private, accompanying several at the keyboard. If Caruso has a successor the Recorder has yet to hear him.

A report from London gives the statement of William Lloyd, Fr. R. C. S. in which that well known throat specialist who had attended Caruso insisted that the singer's larynx should be preserved in the National Museum of Italy because of the altogether abnormal character of the vocal chords and the vocal tube. According to report, Caruso's vocal chords were one and one sixteenth inch long, while those of the average man are only three quarters of an inch long. His epiglottis, according to Dr. Lloyd, resembled that of a bass as well as of a tenor. His voice was so powerful that it broke glasses in the consulting room of the specialist.

As with man singers, Caruso's voice was not always agreeable when heard in a very small room. It required space. The Recorder remembrs hearing him sing in an apartment of little more than hall bedroom size. Some singers seem to be unaffected by the size of the room. Melba was one. Once the Recorder heard her in a small parlor and it was difficult to imagine anything more perfect or more exquisite.

WHAT become of all the rare Cremona violins? Why are they so valuable? The answer is simple. The world—that is, the musical world—is expanding every minute and it is a very very big one. Major W. G. St. Clair, of the British Army, located in Singapore, Straits Settlement, in a recent letter to the Recorder gives an insight to the interest in violin playing in the Far East during the recent world tour of Mischa Elman. Major St. Clair, because of advancing years was not able to attend concerts, but Elman was told of his interests in violin matters and visited the Major. The folling is an interesting extract from the letter.

"Mischa Elman visited Singapore in the course of his Eastern tour, and gave two violin recitals at the Victoria Theatre, with the most pronounced success, as may be well imagined. It so happened that both his Stadivarius and his Amati instruments had been feeling the climate, and he did not think it wise to risk retaining the strain upon them by using them any further at his concerts. And so a Russian friend brought him four miles out of town to call upon me, as Elman had heard that my wife had a Ferdinando Gaglino. I need hardly say that I was delighted at the visit, having practically given up hope of hearing him, as the hours here for the theatricals and entertainments are very late, and Elman's two concerts began at 9.30 P. M., which is the hour I go to bed. The tone was not quite big enough for Elman, but we put him on to another lady who has also a violin by the same maker. And this violin he used at his first concert here. The afternoon following that we had an invitation to ten to meet Elman and Mr. Arthur Loesler, his accompanist, at the house of an old friend of mine, the Hon'ble Dr. Lim Boon Keng, Chinese Member of the Legislative Council of this colony, whose son having spent some time in Chicago studying motor engineering,, travelled with Elman across the Pacific from San Francisco. So that in a way it was quite a little party of friends. About seven or eight educated young Chinese were also of the party, and *two of them brought violins for Elman* to look at, should he desire to try them.

One of these, a real Cremona, by an old maker who really made very few instruments, whose name has for the moment escaped me, was bought by one of these young Chinese lads during a stay in England, for the sum of £85. Mischa Elman was quite struck with this. wandered about the room with this fiddle at his shoulder, playing arpeggios, harmonies, double stopping and all sorts of variations of big technique, with consummate ease and abandon absorbed in the testing of the fiddle's capacities.

Knowing that, owing to the distance I lived from town, I possessed no car, and that because of age I keep early hours and would be unable to attend his public concerts, Mischa Elman there and then played to me and my wife on this new fiddle, the first movement of Mendelssohn's *Violin Concerto*, with the famous cadence, all exquisitely. After that he gave us *Tema con Variazione* by Corelli, another gem of artistic interpretation.

Mischa Elman had found the violin so well suited to his own technique, and the fit of the neck so well adapted for shifting to his own style, that he asked and received permission for the use of that Chinese young man's violin all through his forthcoming tour through Java, his own violins being intended to be left at Batavia where they would be overhauled and re-conditioned by skilled men connected with the famous Dutch Staff Orchestra there.

In gratitude for his treat the Major immediately arranged for a return visit of the violinist and has provided free seats for students,members of the government bands, and players in Hotel and moving picture orchestras of Singapore (think of it, Singapore)!

Ten year old children have ceased to gape when aeroplanes fly overhead. The flying machine is one of the commonplaces of our life. Fifteen years ago it was a marvel that stunned us all with its possibilities. There may be some musical youths who do not gasp at the idea of a Dutch Symphony Orchestra in Java or a Chinese owner of a rare Cremona; but those of us who can boast a few gray hairs will never get over being amazed at the musical interests in the land of the tigers, lotus, elephants, juggernauts, cherry blossoms, temple bells and interminable mystery.

WHEN the great meet, the bystanders are often disappointed. John Luther Long, who was responsible for the beautiful story and play which gave *Madam Butterfly* to the world, had long wished to meet Puccini the composer of the opera. The meeting took place in Philadelphia after hundreds of performances of the opera had been given in all parts of the world. Puccini does not speak English and Long does not speak Italian, Puccini, however, boasted one word in English and this was "Fiffer" which bcing a little better Anglicized means "fever." Conversing by means of an interpreter is about as interesting as talking to our friends through a wet blanket. Consequently this historic meeting was reduced to a dialogue like this: Puccini (much excited and exceedingly warm, gesticulating with both hands to indicate his temperature)—"Fiffer!" Long (confused)—"Fiffer? Oh, you mean fever, heat—very hot."

Puccini—"Si, fiffer."

That's all.

HOW John Philip Sousa floored John G. Johnson, "America's greatest lawyer" whose ability was admired by the entire American bar, is a story well worth telling. Lt. Sousa is an institution, not only here but around the entire musical world. He is something far more than a merc musician and composer. His contagious personality is reflected in his marches and is responsible for a large measure of his success. When the band toured Europe, the foremost critics were said to have had "Sousaitis" because the American bandmastor's instrumentation was so original that he brought surprises at every concert. What would they think of his present organization of nearly twice the size, greatly increased "virtuosity" and with the finest procurable instruments? Judging by the box office thermometer Lt. Sousa is at the very height of his popularity. He was never in finer physical or mental condition and his latest marches such as *Keeping Step with the Union, U. S. Field Artillery, On the Campus*, etc., are only equaled in success by their famous predecessors.

THANKS! Many thanks to you and the large number of ETUDE friends who have taken the trouble to write to us and tell us that they have enjoyed the spirit in which this newly inaugerated section of THE ETUDE has been presented.

Sometimes The Recorder will have a page —sometimes a column—sometimes a paragraph—some months he will not appear at all. Everything will depend upon what the Recorder has that is really worth while to send in.

When we started this section it was with the understanding that it was to be one of the most readable and entertaining departments dealing with the personalities, the wit, the bright ideas, the "new wrinkles" the ideals of music workers great and little in America.

The Recorder is a busy, alert, experienced optimistic musician, who has known personally many of the foremost composers and artists of our time, meets them frequently and is given to understand that the material he presents must be fresh, independant, fair, and always readable, or it can not have a place in THE ETUDE.

Not long ago the Recorder had the pleasure of visiting Lt. Comm. John Philip Sousa at his home on the North Shore of Long Island. Surely Sousa has mastered the art of getting the most out of life, and, incidentally, of helping his charming family and hundreds of friends to enjoy life with him.

Like all outstanding men, he plays just as hard as he works. One of the rooms of his home is a veritable museum of trophies he has won at trap-shooting contests in all parts of America. It is hard to think of a musician as a champion shot!

Another notable feature of his home is the library of rare volumes that would raise the enthusiasm of the most rabid bibliophile. Then there are the stables, including a wonderful Arabian charger; the Music Room; the delightful wooded beach overlooking the Sound; everything to make life worth while.

Nothing could show the many-sided character of the composer of "The Stars and Stripes Forever" and "Keeping Step with the Union," better than his home. While browsing about the library the Recorder came upon the proceedings of the famous law-suit in which the family of a former manager of Sousa attempted to convince the court that the rights of the impresario extend after his death. The Prosecuting Attorney was none other than that giant of the bar, the late John G. Johnson, "America's greatest lawyer," who, by the way, was the personal attorney for many of the foremost of American millionaires. He was known for his unrelenting cross-examination, in which, by invective, command, surprise attacks and his own personal force, he was able to take the witness off his feet and figuratively "wipe the floor" with him.

It is said that Sousa is one of the few men who actually downed Johnson, while on the stand. Sousa, if he is nothing else, is a model of gentlemanly courtesy.

Johnson was trying to get Sousa to admit that the name is one of the most valuable things about a March. His plan was to irritate the witness as a Torreador excites the bull he is about to slaughter. Sousa refused to be the bull.

After numerous annoying attacks Johnson said: "Now, Mr. Sousa, we want you to state definitely just what you think is the value of a *name* to a March."

Sousa smiled his genial smile and said, "Well, the name of a march may be very valuable indeed. Take the 'Liberty Bell,' for instance. Every American loves the Liberty Bell. Such a name might be worth $50,000, if the music were all right; whereas, the title John G. Johnson March,' on the same composition would probably not be worth two cents."

The foremost American Lawyer went down under the rapier (or shall we say the baton) of the foremost band master.

The quotations are not given verbatim but you have the story and it is a mighty good one.

AMERICA was often accused of hostility toward German and Austrian musicians during the war. However, most of the "dangerous aliens" of those bellicose days, who played the game squarely, have little to regret for the manner in which America treated them. If a man was an established spy, striving to undermine the government that had contributed to his prosperity, he deserved the same treatment whether he was a musician, a brewer or a mechanic.

In England a number of distinguished men and women, born in the Central Empires, had become so British in their conception of life that no one ever thought of them otherwise. Many of them had spent the best part of their lives in England, loved the country and its ideals and had in turn received eminent honors in recognition of their services. Such men as Dr. Frederick Niecks of Edinburgh, Mr. Oscar Beringer and Sir George Henschel.

Sir George in a recent letter to the Recorder gives the information that he will return from his Scotch residence for a season of teaching in London. Although known as a voice teacher and as one of the most artistic interpreters of the art of song, Sir George is at the same time a gifted pianist, an able composer, and one time conductor of the Boston Symphony Orchestra. Anyone who ever had the joy of hearing his American song recitals given by his wife (Lillian June Bailey, born in Columbus, Ohio) has a memory of a wonderful artistic experience. Lillian Henschel's voice was so exquisite and so sympathetic that every note had an unforgetable appeal. Upon her death in 1901 Henschel retired to the north of Scotland. Although born in Breslau, of Polish descent, he has been a naturalized Englishman since 1890.

Some Stereotyped Faults in Piano Playing

By Francesco Berger

HISTORY repeats itself—so does humanity. The surroundings of our life to-day are different from those of the Elizabethan age, and those that obtained then were very different from men's surroundings in the days of ancient Rome or Greece or Egypt. But man, his virtues and his vices, his habits and weaknesses, his "character" in fact, has altered but very slightly. Whether he counts his possessions in camels and wives, or in shares and debentures, whether he aspires to live the ideal life or contents himself with the material, whether he shoots his enemies singly with flint arrow-heads or murders them wholesale with Krupp guns, he is the same old Adam, actuated by the same desires, prompted by the same motives, falling into the same errors. The leopard that cannot change his spots is but the symbol of man throughout the ages. And as with the entire race, so with individuals, and as with individuals so with students in general, pianoforte students not exempted.

Everybody may notice, and parents will indorse the statement, that although one child differs from another in temper, in instinct, in personal appearance, in disposition (*i. e.* character) and in habits, yet all children have certain ways of thought and modes of action in common with one another. They conform to the same pattern in generalities. This uniformity shows itself markedly in their failings. And a like uniformity shows itself in the failings of those who commence to study the pianoforte. There are certain faults so usual in all elementary piano students that they appear to be stereotyped among them. They occur over and over again, with so little variation that the experienced teacher expects them quite methodically, and is agreeably surprised if he does not encounter them.

Of students there are but two sorts: those who have "music" in them, whom the vigilant teacher can, with patience, break of inborn faults by precept and example, and those who have "no music" in them, whom no amount of teaching can lead into the better way. The former may develop into acceptable players, the latter *never* can. But inborn talent or not any, gifted or non-gifted, all start with identical errors, some of which we will now consider.

One Key at a Time

(*a*) It is difficult to make beginners realize the imperative necessity of raising the finger *off the preceding* key at the precise instant of depressing the next one. It involves a simultaneous *double action*, and will require very careful listening for, in order to detect whether it has been correctly done or not. The ear will have to be trained to this careful listening, for in its original condition it is not apt to do so. The keys on the piano have the same mission as the tones in the human voice, and as it is impossible to sing two sounds at the same time, so the fingers must learn to *get rid of one sound* when wanting another. Only when two or more sounds are required to form harmony is it permissible to hold down more than one key at the same time, and this will not come the beginner's way for many a day. The best, indeed the only way to counteract the tendency in singing to the key is to work steadily at "five-finger exercises," to practice them quite slowly, in contrary motion, and in several tonalities, preferably in C major, B major, D flat major, A flat major, and F sharp major. Care must be taken that lifting the fingers shall not degenerate into *staccato*, which is a totally different thing.

(*b*) What has been pointed out about raising fingers applies equally to raising hands. The two methods of doing this should not be confounded. Octaves and chords, if required *staccato* are to be played by a backward jerk of the hand *from the wrist*, the stretch for each octave or chord being maintained. This is known as "wrist staccato." The other, which may be called "*martelloto*" (hammered), is produced by allowing the whole weight of arm to escape from the elbow, and is to be reserved for *fortissimo* only. We all know that the *legato* touch is the very foundation of all good playing; it must, therefore, be the first to be understood and practiced. But *staccato* of the right sort is of very nearly equal importance, and offers a fresh set of difficulties to be overcome. It is good advice to practice all scales and arpeggi with *legato* AND *finger staccato* touches. Wrist staccato may be deferred for a time, and arm staccato *need only* be practiced when demanded by the composition.

The Importance of Rests

(*c*) Rests are so very important that one wonders why they receive such scant attention even from players of advanced technical equipment. They either clip their "rests" of part of their value, hurrying through them like a railway train hurries through a tunnel, or spend their value by lingering on whatever preceded them. I am not aware that any remedy can be prescribed for this fault, except the general one—count during rests as well as at all other times. The Italians have a saying: "Un bel tacer' non fú mai scritto" (A fair silence has never been adequately written about.) And Mozart himself is credited with having declared that "rests" constituted the more important ingredient in music. To raise the hand as desired from the wrist and then warn fortunately can be practiced away from the keyboard, for it is totally distinct from tone or accuracy.

(*d*) Keys that should be held down firmly by a particular finger while the others are employed on other keys, are often given up in error long before the proper moment for doing so. This is one of those faults arising from *shirking* a difficulty, and there are plenty of technical studies calculated for overcoming it, though not any can take the place of perseverance and self-scrutiny.

(*e*) Pupils should be taught from the first to consider the low-lying single keys, which so frequently fall to the lot of the left hand, as part of the harmony, broken away from the rest in practice, but belonging to it musically. Something like it occurs when a long word at the end of a line is divided into the next one. It is the legitimate business of the fifth finger of the left hand to dive down the keyboard and strike these outlying keys, and the further off they are the more frequently does the average player miss them. But this same finger has *no business* to concern itself with what immediately follows its expedition to the south. He should leave those chords or arpeggi severely alone, to be negotiated by the *other* fingers wherever possible. In the few instances when such chord or arpeggio is so full that the other fingers do not suffice, he must, of course, act the good Samaritan by coming to the rescue. And in some rare cases it may be helpful to exchange offices, alotting the outlying basses to the *middle* finger, and using the little finger for the lowest note in the harmony.

(*f*) To play chords in *arpeggio* form when not so directed by the composer—is as vicious a habit as lying in bed when it is time to get up.

(*g*) Both hands should attack simultaneously, unless one or the other has a "rest." Frequently one hears the left hand slightly in advance of the other.

The preceding remarks refer to faults which are common to all; no mention is made of those others which are the private property of individuals. These are as numerous as they are varied—a noble collection of "undesirables."

"I think my Professor must have a very aristocratic connection," remarked little Miss Dorothy to her mother, on returning home from her music lesson.

"What makes you think so, my dear?"

"Because more than once during my lesson he clasped his forehead with his hand, and muttered 'O, Lord!'"

Mother's Help in Practice

By Charles W. Landon

A mother's interest in the child's music raises it to an important place in the little one's life.

If practicable, it is well for the mother to be present at an occasional lesson. Thus she can learn what are the wishes of the teacher and help the young one to accomplish more at its practice.

While one must be very careful not to get a habit of anything like nagging, yet the mother can judiciously correct many little faults in practice and thus add much to the final advancement of the pupil

An appreciative commendation and interest in work well done is one of the greatest inspirations that can come to the child. How one of them will work to win this. The child learns in a direct ratio to the interest it has in practice, so that these little words of encouragement have a value in its achievements all out of proportion to the estimate put upon them by an adult.

The Story of Automatic Music

Some Things About the Player-Piano that will Interest the Everyday Music Lover

By GORDON BALCH NEVIN

AUTOMATIC music, using the term in a generic sense, may be said to be approximately five hundred years old; that is, the earliest attempts at mechanical reproduction of music are discernible about that long ago. Commercially, however, it may be regarded as being of quite recent origin. Indeed, such phases of it as the successful reproduction of the actual keyboard manipulations of great artists are matters of only a few years standing.

Probably the earliest form of automatic music-making of which we need take cognizance is that connected with the ringing of the *Carillons*, or church bells of Holland, North Germany and especially Belgium. From the 15th century these countries have been noted for the magnificent sets of bells installed in their great church towers. Very often these carillons consisted of as many as 40 bells, and in a few cases, as, for instance at Bruges where there are 48 bells, and at Malines where there were 44 bells, even this imposing number was exceeded.

The art of ringing the carillons was one demanding a rare combination of musical skill and physical strength and endurance. Tales are told of the artist's emerging from performance in the bell-room, in a condition which would ordinarily be expected more of a blacksmith after a hard day's work than of the performer upon a musical instrument. It is not surprising, therefor, that we find attempts being made to introduce machinery for the ringing of the carillons.

Carillons to which automatic ringing machinery was fitted were usually equipped with two hammers to each bell, one being a clapper on the inside of the bell and connected to the hand ringing apparatus, the other being a hammer, striking on the outside of the bell and connected with the playing mechanism. This playing mechanism consisted of a large wooden drum, revolved at stated intervals by a large weight and some intervening clockwork; and upon this drum were arranged stout pegs which raised levers as the drum revolved, the whole serving to actuate the hammers outside of the bells. The entire mechanism is familiar to everyone in the miniature form known by the older generations as "The Musical Snuff-Box," and by the children of today as "The Music Box."

The drums of the carillons were "pricked" generally for seven or eight tunes; and these were obtained by a slight end-shift of the drum. About the middle of the 19th century improvements were made in the mechanism for bell ringing, and by 1875 the design had been quite well perfected; the size of the machinery was greatly reduced, and its accuracy similarly increased. Automatic ringing of bells may be said to have reached its zenith at about this time.

Barrel Organs

The next form of automatic music-making, after the chime-ringing mechanism just described, was the barrel-organ. The simplest form of the barrel-organ was known as the "bird-organ," and its function was to teach bullfinches to pipe. Needless to say it was strictly a melody instrument, no chords whatever being employed.

Barrel-organs appeared first about the beginning of the 18th century, and were manufactured for church, home and semi-concert use. An organ builder named Wright made one for an English church about this time. Street organs, as we know them today, did not appear until about the end of that century.

Barrel-organs were almost invariably of "short," or incomplete, compass. A complete chromatic compass was not thought of for many years. So we would find furnished such numbers of the keys as 17, 21 27, or 31; and these were generally arranged to give from two to four diatonic scales, occasionally assisted by two or three pedal-bass notes. Thus it was often necessary to distort the harmony when laying-out the tunes on the drums. It is said that the keys selected were invariably those using sharps.

The barrel-organ unquestionably reached its full flower in the well known "Apollonicon," built in 1817 by a

GORDON BALCH NEVIN.

prominent English organ building firm, and used as a display and advertising feature by them for over twenty years. This mechanical wonder had 1900 pipes, the largest speaking GGG, some 45 stops and two kettle-drums, and was operated by three drums, each 2 feet in diameter and 8 feet long. Stops and swell pedal were controlled by the drums, as well as every pipe in the whole outfit. It is only within the last five years that the complexity and wide scope of this hundred year old marvel has been exceeded.

Street organs differ in no wise as to principle from any other type of barrel organ. The street *pianos*, much in vogue in larger cities, came originally from Italy, but are now manufactured in this country, their construction being very sturdy, and all efforts being bent to producing the loudest tone possible, to which end leather-faced hammers are frequently used.

Barrel Pianos

"The Musical Snuff-Box" is typical of all the various sizes and applications of the barrel-operated mechanism for playing percussion instruments, such as the piano, and of all the music producers in which the essential element is the steel comb, in which the teeth are tuned to give musical sounds. These vary from the child's toy, costing less than a dollar in which a dozen or so sweet tones are to be had, to the large and varied music boxes, covering a range of five or six octaves, which were so popular a generation ago. The whole tribe probably first came from Switzerland, for it is in that country that the best of them, and indeed *most* of them, are made. No figures on the present status of the industry are available; but at one time over twenty thousand persons were employed in this one trade. In this country the barrel-operated piano has ceased to be a popular thing in the home, as it formerly was, due to the rise of the modern player pianoforte.

About the year 1850, a Frenchman—M. Debain, invented a device for the playing of the pianoforte, entirely mechanical in construction, which though crude, contains the germ of the modern player as we know it. This device Debain termed the *"Piano Mechanique."* In it were used a set of hammers which terminated in a set of fine teeth, compressed like the "comb" of the "Musical Snuff-Box." The teeth were arranged so that they would, when raised, operate the hammers of the pianoforte. This was then done by feeding through guide-ways under the teeth what were termed "Planchettes," or small boards (of any desired length) in which were set the pins to operate the teeth of the comb. The whole was of course quite crude, such variations in power as could be produced being brought about by varying the *height* of the pins. Thus a short pin would cause the hammer to strike gently, and a long pin the reverse. The device was also applied to harmoniums.

The first Player Mechanism

The first player mechanism patented in the United States was built in 1860; and three years later the first pneumatic player was made by Fourcaux of Paris. This player was exhibited at the Philadelphia Exposition in 1876 and was called the *Pianista*. Thereafter things moved so rapidly that it is exceedingly difficult to trace an exact chronological path. R. W. Pain was perhaps the first to construct a pneumatic self-player in this country, building a 39-note compass player in 1880, an inside the case player of 46-notes in 1882, and in 1888 an electric player of 65-note compass.

Other men who have been prominent in the development of the player as we have it today are not mentioned here because THE ETUDE excludes all references of possible proprietary nature. The majority of basic patents have run their course, and the trend of the times is towards greater refinement of detail and durability of construction.

Hand Played Recording

Attempts at recording the playing of *virtuosi* and the desire to preserve the fleeting inspiration of improvisations date almost one hundred years before the attempts at self playing machines for the piano. The early efforts were devoted purely to securing some kind of a translatable record of actual playing, and no thought of then again reproducing this record was then entertained. This re-creation idea came much later.

About 1750 the first crude attempts were made; and in 1863 the use of electricity in connection with the matter is mentioned. The early machines all worked on about the same principle—a moving strip of paper, some form of pen or pencil connected with each key of the instrument, all expected to scribe a series of dashes of various lengths and in various positions on the paper. Not until about 1881 was there a fairly successful effort along these lines. However, within the last fifteen years this problem has been successfully solved and the hand-played roll is fast supplanting the mathematically produced one. This applies to player-rolls for the pipe-organ as well as for the pianoforte.

In America the player mechanism is applied to but two musical instruments, the piano and the pipe-organ. A self-playing mechanism for the violin has been produced; but it is a triumph of skill rather than musical attainment, and it is suitable for only certain fields of use.

The player pipe-organ would, but for the element of cost, be the most popular of mechanically operated instruments; for it is by all odds the most successful of all automatic players.

The player-piano as commercially constructed today is a pneumatic instrument, utilizing suction for its motive

Gordon Balch Nevin, son of the well known song composer, George B. Nevin, was born in Easton, Pa., 1892. He has inherited his father's pronounced musical gifts in splendid measure. For many years he has held notable positions as an organist and has written excellent works for that instrument.

power. The all-electric player has not met with general success and is expensive to construct.

The hand-played roll, mirroring to a great degree the playing of the artist, is fast becoming the accepted standard in roll making. The old mathematically-made roll, in which notes were laid-out with the aid of a yard stick, so to speak, is fast passing; and no one will mourn its going.

Not a Detriment to Music Teaching

Finally, the player-piano has not hurt the piano teacher. The fears expressed a decade ago that piano study would die as a result of the player-piano now seem quite naive. No such decadence has resulted. In fact, teachers all over the country report heavy schedules and good prospects. The fact of the matter is that all influences which have a stimulating effect on the mass of the people inevitably rebound to the good of the experts in their lines. The player-piano has been a most potent aid in awakening a love for the best in piano playing, and the end is not yet.

Punctuated Playing

(Translated from the French by Fannie Edgar Thomas)

In much of the performance at student recitals, one is forced to ask, "In what does that differ from the 'round and round' of the street organ?" There is one continuous roll of sound, more or less harmonious, but unspeaking. There is no punctuation.

Imagine reading a book, without commas, semicolons, periods, accent, emphasis or color. Yet that is exactly what the average piano pupil does in music reading. But music is an expression of thought just as much as is the printed page. Being of a more subtle and delicate texture, it needs still more qualities that give it life and soul. As with the reader, it is the responsibility of the player to make musical meanings clear to the hearer.

If a pianist could but observe the electrical effect upon an audience, of even an attempt at clear punctuation, of an intelligent, meaningful reading of musical thought, he would never again play in the "street organ style" in the hearing of anybody. Applause is more often a response of his "clear talk" than to any other feature, if players only knew it. The reason is clear.

It is quite possible to do this and yet maintain the enveloping rhythm; but also a composition so reduced is remembered by the hearers as a stupid rendition never can be. The value of this sentence making is not realized by either singers or players. Scarcely ever is music sufficiently phrased; and punctuation is the means of phrasing. Without it no one can tell where is the beginning, middle or end of an idea. There is no intelligible idea; there is only continuous sound.

One Minute with Liszt

Genius does nothing without reason.

Music may be termed the universal language of mankind.

Music has, like society, its laws of propriety and etiquette.

What is genius else than a priestly power revealing God to the human soul?

Music is never stationary; successive forms and styles are only like so many resting-places on the road to the ideal.

A sympathetic recognition is assured to everyone who consecrates his art to the divine service of a conviction, of a consciousness.

The True Musician

By Aldo Bellini

There is music in great nature's every mood, if only we are receptive to its messages.

And where can the musician so much attune his spirit to the varying moods that are the life-breath of his art, as in the wild domain of nature. There the babbling brook sings a never-ending song of sweet content and ripples back the sunbeams in its joy. There the birds, the insects and the contented beasts join in a symphony of sounds now grave now gay. Go to the mother heart of all thou wouldst know and feel, young acolyte of art. There you will find a ready source of all the finer moods you would acquire. Go and learn. For:

"Who is the true musician? He who loves
Not only the expression of his art,
But that which it expresses."

Know What You Teach

By Alice T. Reynolds

Teaching is teaching, whether of music, art, or literature. A teacher in a public school has a number of authorities over him and he must get obvious results with his classes in order to keep his position. To a great extent the private teacher of music is freer from authority than the school-teacher, as many parents are not musical and the success of the pupil depends a great deal on the conscientiousness of the teacher.

The teacher in the public school feels obliged to have certain lessons well prepared for each day, for what would we think of a teacher of Arithmetic or Geometry who could not do the problem which he gives to his pupil? But did you ever hear a piano teacher say to a pupil, "I cannot play this piece as it should be played, I am out of practice, but you should play this run faster, and this passage should have the proper shading," and so on?

Is not this at least one of the reasons for the unsuccessful teacher?

A professor in a musical college once told of a teacher who never taught a piece which was not in his own repertoire. Too narrow-minded you say? Perhaps, but how can a teacher expect a pupil to strive higher and higher and work for perfection in playing when a high ideal is not practically demonstrated for him? The ideal is not practically demonstrated for him? The greatest secret of the successful teacher is thorough preparedness in his subject: a plan well thought out in his mind for each individual lesson, only pieces and studies taught in which he can point out the chief difficulties, the best fingering, the most skillful pedaling, the best order for memorizing, and such essential points. Some one may say that the pupil should work out these points for himself, leaving only the mistakes to be corrected by the teacher.

This is an age when everyone wants to learn as much as possible in the shortest time, and this desire does not allow time for a pupil to waste on wrong practice. Constant practice in a correct way surely cannot be amiss. A great deal of inspiration will come to a pupil through hearing his lesson well played, and will certainly awaken in some desire to do likewise. Well-planned lessons, properly prepared by the teacher, with practical ideals for which to strive, will surely be a teacher's guarantee for success.

Music Print and Reading

By May Hamilton Helm

All musicians do not wear glasses, nor need to, but our small-size notation is too hard for many to enjoy reading. If publishers and oculists were "in cahoots" it might explain why we continue to use such absurdly small "notes." An experienced reader, though he may not have studied harmony, soon learns to distinguish on which line or space an accidental belongs, in a chord. When "f" and "g sharp" are on one stem beginners almost invariably play "f sharp," because they cannot SEE which degree it is on.

Sight-reading of itself is not the ultimate goal some persons seem to consider it, but I believe MUSIC READING would be more popular if some publisher would dare to bring out a new edition, IN LARGE TYPE, of all our classic treasures. Children are not alone in liking large print; many a fine volume remains unread, on library shelves, on account of its small print.

Ability to read music is desirable for any one; but is an absolutely essential part of an accompanist's or theatre-pianist's equipment. Observing the latter class convinces one that even the added accomplishment of sight-transposing does not always mean musicianship. In lacking creative or interpretative power they correspond to those artisans who copy in marble what the genius of another created in the clay.

Most musicians are so busy "making a living" that they have no time for "just living" (as Pollyanna said).

Only a few times have I found another musician who would take time to READ MUSIC (two-piano ensemble) just for fun! These rare "affinities" (and I've had them from seven to seventy, male and female, land and free!) I remember with much pleasure. The French saying, "One suffers less in suffering in two hearts," might be truthfully paraphrased, "One ENJOYS more ENJOYING in two hearts."

The Child's Practice Room

By Charles W. Landon

The returns the parent will get on the investment made in tuition for music lessons will depend on the nature of the practice done. The teacher can show what is to be done and how, but the pupil is responsible for the "doing." So it becomes highly important that satisfactory conditions are furnished under which this may be done.

First, arrange the practice periods at a time in the day when they will conflict least with the recreational activities which are the normal privilege and necessity of every child. These need not be absolutely inflexible; but, if something out of the ordinary interferes with a practice period, see to it that a convenient time is arranged for this to be made up before time for the next lesson. If done in the proper spirit, this may be made the means of teaching the child the value of doing things in a fair, systematic way that will be invaluable to it in later life.

Furnish the child with the best instrument which you can afford; then teach it to take a pride in this and to keep it with the very best of care. See to it that the instrument is always in repair and well in tune. Furnish a stool or chair which can be adjusted to the proper height; and, if the little one's feet will not yet reach the floor, place some kind of rest below them.

The music room should be one of the most cheerful in the house. It should have plenty of light which should fall on the piano, from one side, preferably from the left. Let the furniture be of a light character. Heavy upholstry has a tendency to deaden the effect of music. Flowers, and especially a few living plants, in the room have a beneficial effect on the instrument.

When practice time comes, let the room "belong to the child." Allow no interruptions by anyone, except under the most urgent conditions. Teach the child to feel that its work is important and it will learn to put a value on it for its own self. Thus you will solve most of the trouble in getting the little ones to take a personal interest in their music study.

When Should the Scales be Taught?

By Horold M. Smith

The question as to just when to teach the scales has had varied answers. If only for their theoretical value, scales are an absolute necessity in the building of a musician. This is recognized by the best of teachers.

To the young student the learning of all the major scales is often irksome, but more so when they are begun after having played pieces for some length of time. It is a considerable "come-down" for the pupil to learn "dry" scales after he has been reveling in nocturnes, reveries, marches and other forms of composition. For this reason the scales should be learned as early as possible, beginning in the very first lessons.

The biggest "trump card" a teacher ever holds is the promise of the first piece. A wise teacher will use this "card" as a means of accomplishing some big end. No better goal presents itself at this early stage than to learn and memorize all the major scales, playing them two octaves, not merely one as so many pupils are first taught. The desire for pieces is sufficiently strong in the heart of the average pupil to urge him on to his greatest efforts. With the promise of a piece held before him he is bound to strive with all the ambition he possesses. With a piece as a reward for each scale thoroughly mastered the pupil will soon have acquired both a thorough knowledge of the scales and a good repertoire. The difficulty of learning the scales at this point will be greatly mitigated by a willing spirit, which is, after all, more than half the battle.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Two Kinds of Inertia

"1. A pupil of thirteen, who has studied three years, and who plays correctly at slow tempo, is unable to work her pieces up to a faster tempo without stumbling, and has to go back and play slowly again. Is ambitious and tries hard.

"2. Another, who seems to be interested and willing to practice, yet, after having things thoroughly explained to her, comes with her lesson unprepared, and never seems to know when she makes a mistake, but keeps right on. Even after pointing out her mistakes, she returns with them uncorrected at the following lesson."—L. E. A.

1. The trouble may be caused by a rigidity in the hands which some players immediately assume when trying to push the tempo beyond a given point. Whatever the cause, the fingers are, in such cases, trying to play faster than they have worked up the capacity to encompass. They may not have acquired the facility to play with free action in their elementary studies. When a pupil is pushed beyond this capacity the strained condition will continue to increase. To secure velocity in such a hand the cause of the trouble must first be located, and then preliminary preparation made from that standpoint. The rapid action should at first be tried with simple pieces. If she is playing in the third grade try her with some simple etudes, like Czerny, in the second. The aggressive endeavor to secure velocity should not be indulged in overmuch in the early stages. On the other hand I have seen many genuine music lovers who never acquire but a limited amount of dexterity. If you possess a sufficiently keen discernment and experience to determine this, you can teach your pupils to regulate their playing accordingly.

2. This defect is not concerned with musical capacity, but is a pathological condition which may be diagnosed as mental inertia. Very often it includes a complete inertia of the physical system as well, when it may be best described by the colloquial term, laziness. It would be a good thing if such persons could be so situated that they could be forced to do whatever was for their good, and do it thoroughly. With your music pupil I know of no better way than selecting some appropriate piece and using the blue pencil liberally. Mark every inaccuracy throughout, then insist that a correction must be made wherever there is a blue mark. If she plays as faultily at the next lesson, stop her early in the piece and insist that she resume its study for these corrections at home. Keep her at this piece until you have induced her to correct the errors.

A Repertoire

"During my study I have memorized a repertoire of about fifty selections, but I find practicing these takes up a considerable portion of my time, and I am still adding to the list. I memorize quickly but read so slowly that it is painful. Should I slow up on the memorizing, drop some of the pieces, and study sight-reading?"—T. B. W.

Your repertoire is entirely too extensive. It is not at all necessary to keep so many pieces in readiness for instant use, unless you are a concert pianist giving many programs constantly. It is far better to select a limited number to keep in first-class condition for a repertoire, from a dozen to twenty-five, to be regulated by individual conditions. If memorizing is easy it is a good plan to commit all the pieces you learn. Any that you specially desire you can add to the repertoire and perhaps drop one of the others. If at some time in the future you wish to take up one of the pieces you have dropped, you will find that the fact of having memorized it formerly will enable you to prepare it a second time in a very short period. Pieces are very quickly recalled that have been once learned. This will give you time in which to make a special practice of sight reading. If you will look over your back files of The Etude you will find in some of the Round Table Departments directions for practicing sight reading in a manner that will enable you to make progress.

An Iron Grip

"I find that in playing such pieces as Lavallee's *Butterfly*, and others requiring the continuous playing of series and runs that my fingers and arms become so stiff that I have to stop for a rest. Will you kindly advise me in regard to this?"—B. I.

Without doubt the fault lies within yourself. You have not yet developed sufficient technic to enable you to tackle compositions of this degree of difficulty. Furthermore I doubt as to your being able to manipulate your fingers with a free and supple action. The condition you mention often results from an endeavor to force velocity upon the fingers greater than they are able to encompass. Students sometimes attempt this even when practicing scales and arpeggios. An increase in rapidity should seem to be almost entirely mental; that is, assuming that you have acquired a correct action, so that your fingers and arms act with that controlled relaxation that is conducive to ease of effort, any increase in tempo should come very gradually without any change of feeling in arm or fingers. There is very apt to be, however, a tension in the hand in the effort to play faster. This soon becomes an iron grip which results in fatigue and considerable pain. It is doubtful whether you will be able to cure yourself of this fault without the help of an expert of the first order. Too many teachers do not seem to be able to tell whether a pupil is playing with stiff hands and fingers or not. There is no cure, however, except that road which lies through the elementary finger action exercises that are done with supple muscles, and gradually advancing by easy stages. You will need a teacher for this, and a good one.

Desultory Practice

"'A' has studied seven months and can play third grade music from memory. Can this be possible? She is unable to read anything at sight. She is not my pupil. 'B' has studied with me for a year and a half, and can play the first page of *My Lady's Fan*, by Cramm, perfectly. He can read first grade music at sight and some of the Gospel Hymns. His mother is discouraged at his slow progress. He practices daily one hour, and is in the Czerny-Liebling book. Which of the two is getting the most out of their music?"—L. Z.

I can express no opinion on the first pupil as your information is so meager. It is not usual, however, for pupils to progress from the beginning to the third grade in seven months. It would be possible, however, with fine talent and ample hours for practice. Your own pupil is making fair average progress. It is not possible to establish any exact rate of advancement for pupils, as the personal equation is such a varying one. Even talented pupils sometimes progress very slowly because of inattention, lack of application and general laziness. Some gifted with almost no natural talent for music advance rapidly because they have a genius for hard work. They have excellent brain faculty, study accurately, carefully follow every direction given, and are highly intelligent, but their playing rarely becomes musical. No given pupil can be a criterion for another. Therefore, while it could not be said that your pupil is making brilliant progress, I see no reason for discouragement with only one hour a day for practice. In an hour's practice few pupils make the full time count. Nearly all pupils would advance faster if they would practice in accordance with directions. Many of them waste the time mooning about from one thing to another and never persist in systematic study until a passage is conquered. Instead of practicing over and over each motive, phrase and section in short sentences until a fair degree of facility is attained, they play each and every piece from end to end. By the time they have reached the last measure they have forgotten the first. And so the desultory work continues. This may be the reason for your pupil not progressing more rapidly. Give him some practice lessons devoting the whole time to showing him how to practice.

Thirty and After

"I have a man of thirty who has not studied piano since his early teens, but has been trying again during the past six months. He is very anxious to advance, is industrious and intelligent, and has been obliged to do nothing to stiffen his muscles. As I have had to put him back upon the most elementary exercises, he now fears that his progress will be very limited. I tell him, however, that he will be able to play fifth and sixth grade music well. Do you think I encourage him too much for thirty years of age?"—W. C.

I take it that you mean the fifth and sixth grades according to the Standard Course. Some systems, you know, reckon only seven grades. But with flexible fingers and hands, great interest and application, and two hours a day for practice, and the remains of a small amount of flexibility from his youth, I know no reason why he cannot accomplish the amount you specify. I would not recommend that you dwell too strongly on the exercises. I assume from your letter, which is too long to quote except in part, that he is devoting most of his two hours to these. But you should remember that greater interest will be aroused if you give him some suitable pieces. Otherwise, a sort of ossifying process may start in his brain, which will cause him to give up discouraged. We are all grown up children and like something that sounds interesting, better than a preponderance of exercises. You must not forget that with simple pieces well learned so that the fingers work freely in them, a great deal can be accomplished in position and action by making the brain act upon the fingers and hands through these pieces. *The Standard Graded Course*, with supplementary pieces, will be valuable for the start, and the Czerny-Liebling can be added later. If you will look back over your files of the Round Table you will find this same subject treated on various former occasions, and thereby perhaps acquire further hints.

An Innate Dislike

"I have always detested scales from the beginning of my music study, although I know they must be practiced regularly if one is to acquire fluency. I would delight in spending hours on Czerny, Clementi, Moscheles, etc., but avoid scales and arpeggios. Now I find the same tendency by neglecting scales with pupils, and they dislike them too. Is there anything I can do to teach them in an interesting way?"—M. K.

Your difficulty may be referred to the universal repugnance towards routine. Routine seems to be one of the most inescapable facts of human existence. Everyone tries to flee from it, and naturally everyone fails. When they think they have left it the farthest in the rear, they turn and there it is, facing them again, not only in one form, but in practically every phase of human activity. The best plan in order to evade it is to quickly make up your mind that it is necessary and inevitable, and boldly try and conquer it by accepting it. Looked at in the manner you do, it becomes drudgery. Drudgery is hard to manage, but routine approached in the right spirit may be made agreeable. I have known many people who deliberately made up their minds that they were going to make the things they must do, the things that absolutely could not be avoided, a joy and a delight to themselves, and many of them have succeeded. It is largely a question of will and determination. It is only a question of whether you rule yourself, or whether you let circumstances rule you. If you cannot "master your own destiny," as the phrase goes, those associated with you will have no better success than you do. Therefore preach the gospel of joy of doing one's duty. I know of no way of making the scales and arpeggios more interesting than that fully described in *Mastering the Scales and Arpeggios*. You will find additional ideas in this connection in the second book of Mason's *Touch and Technic*.

"Let the love of literature, painting, sculpture, architecture, and, above all, music, enter into your lives."—Roosevelt.

Keeping Up Your Technic when Without a Piano

By A. M. Moon

During the "Flu" epidemic I had a severe attack which was followed by heart trouble; and my doctor kept me in bed for over four months, taking the rest cure. This was a real calamity, and I feared my fingers would become hopelessly stiff from lack of practice.

After several weeks it came to me, "Why not go through finger exercises, say twice daily?" Of course our teachers tell us the value of such practice away from the piano, but how many of us apply it?

The exercises used are mostly of the five-finger variety and are to be practiced on a book (in my case I used two books in bed, one on each side near the hips).

Exercise I.

Hand in five-finger position on a book, with fingers held down firmly. Raise thumb and strike, say five times, with other fingers held down. Then the same with each of the other fingers singly. Next use two fingers, 1 and 2, 2 and 3, 3 and 4, 4 and 5. Then three fingers, four fingers and finally all five fingers.

The left hand the same, only beginning with the little finger.

Exercise II.

Five-finger position as above. (Imagine fingers covering C, D, E, F and G.) Raise little finger, and place thumb under hand on spot where little finger was (G.) Raise thumb and strike alternately, 1 on G, 1 on C, a number of times. Next use thumb and one finger, 1 on G, 2 on D, 1 on C, 2 on D, 1 on G, a number of times; 1 on G, 3 on E, 1 on C, 3 on E, 1 on G; 1 on G, 4 on F, 1 on C, 4 on F, 1 on G. Then with thumb and two fingers, 1 on G, 3 on E, 2 on D, 1 on C, 2 on D, 3 on E, 1 on G; 1 on G, 4 on F, 2 on D, 1 on C, 2 on D, 4 on F, 1 on G; 1 on G, 4 on F, 3 on E, 1 on C, 3 on E, 4 on F, 1 on G. Last, thumb and three fingers, 1 on G, 4 on F, 3 on E, 2 on D, 1 on C, 2 on D, 3 on E, 4 on F, 1 on G. Left hand similar.

Exercise III.

Stretching exercise. Hold little finger firmly on the book and slide fourth finger as far as possible from it. Then hold fourth finger firmly and slide the third finger as far as possible, etc.

Exercise IV.

(a) Play imaginary octaves on the book with loose wrist.

(b) Octaves without book or piano: With hands spread in octave position, raise, and with loose wrist, holding the arms still, let fall, keeping hands spread. Do this a number of times.

Try it some time when you can't get to a piano, and you will see that the fingers lose none of their old skill.

One Minute with Gluck

Music requires inspiration.

The sole aim of the composer should be the progress of his art.

The more truth and perfection are sought after, the more necessary are precision and exactness.

Simplicity, truth and unaffectedness are the leading principles of the beautiful in every work of art.

The greatest beauties of melody and harmony become faults and imperfections when they are not in their proper places.

I regard music not only as an art whose object is to please the ear, but also as one of the most powerful means of opening our hearts and of moving our affections.

Playing for Pupils

S. M. C.

Pupils often request their teacher to play the new lesson for them so that they may get an idea of how it ought to be played. Such a request should, as a rule, not be refused. The teacher should, however, be careful to play the piece in such a way that it illustrates the points which he wishes to impress on the pupil. It is surprising what a revelation this may be, especially to a beginner who has little or no opportunity of hearing good music.

A talented child just begining the study of music was painfully struggling through a line which was nothing more to her than a succession of disconnected sounds. How her face beamed when the teacher smilingly took her place and played the familiar strains of Yankee Doodle, which were entirely obscured in the maze of sounds through which she had been groping her way.

Some teachers make the mistake of dashing the piece off at breakneck speed, to "impress" the pupil, who stands by in awe and wonder. He goes home, tries to imitate the teacher, and the result is a miserable failure.

A teacher who always insisted in counting aloud during the lesson undertook to play a piece for a little girl. "Why don't you count?" said the latter critically, don't grown-ups have to count?"

Let us not forget that music is a deep mystery to many little minds, and happy is the teacher who knows how to get his pupils to talk and ask questions.

"Music, of all the liberal arts, has the greatest influence over the passions and is that to which legislators should give the greatest encouragement."—Napoleon from St. Helena.

A New Etude Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Take Care of Your Instrument

The care of a talking machine is a matter in which owners take little interest. To them the phonograph is to be used when they want it; to be carted from house to house and even from country to city and back, either in the tonneau of the Ford or the bottom of a trunk, without any thought of its works unless it refuses to grind out dance music any longer, and quietly dies. Then the poor, old misused machine is hauled to the nearest "service station" and demand is made to have it fixed immediately. An examination is made, a price quoted, the owner faints at the expense, and the machine is left for complete overhauling, to be called for in two weeks.

Why not avoid all this trouble? It is a very easy matter to oil the bearings occasionally and clean the motor. Dust each record before you put it on to play, and they will last longer. Use new needles every two or three times, at least. Do not wind the motor too tightly. Be careful; it pays. The talking-machine cost you good money, the records are expensive if your library is a classical one. Why not save by being careful. It is impossible to drive an automobile without oil; you cannot run a phonograph without it. Remember haste and carelessness make waste.

The other day, as I stood looking at a window-display of Caruso's records and photographs on Forty-second Street, two young chaps very apparently of the East Side stopped beside me. They were as much interested in the display as I was, and their comments were not only very illuminating, but gave me one more evidence of the far-reaching cultural influences of the talking-machine.

There did not seem to be one record of the great man with which they were not familiar. I listened as they discussed, in murdered English, the merits of each record with intelligence and convincing criticism, manifesting an astounding knowledge of vocal technique. After much argument they finally agreed that the *Largo* form Handel's *Xerxes* was the best reproduction Caruso had ever made, and walked away. As they passed out of earshot I heard one of them remark: "I've loined my lesson. I allus tho't I cud hear Carus' anytoime, ain't I waited. But believe me, I'm goin' ter hear ev'ryone o' them big guns the nex' toime I git the chanct."

Thanksgiving Records

The records which seem to me to be the most appropriate for the season of Thanksgiving are the Home songs—the songs which have found a permanent place in our music literature, and are in constant use. Not only are they familiar to everyone, but they are a source of unending pleasure. No matter how often a song like *My Old Kentucky Home* or *Home Sweet Home*. This ballad is often spoken ure in hearing it again.

A short time ago I heard a lecturer say that *Annie Laurie* was selected by ballot at a recent convention of musicians as the greatest folk-song ever written; and that, because of its haunting beauty and simplicity, it would remain forever in the hearts of everyone who knew it. There is doubt if anyone who has heard Mme. Louise Homer's record (Victor 87206) of this folk-song could forget it. It is one of the most artistic records I have ever heard and displays the consumate skill of this great artist to the highest degree.

Another song which has withstood the test of time and casual popularity is *Home Sweet Home*. This ballad is often spoken of as the greatest home song of English literature and after hearing Alma Gluck's reproduction of it (Victor 74251) I can fully understand the tribute granted. Miss Gluck sings the tender and wistful melody with a charm and lyric beauty that is unexcelled.

Recently the Brunswick Company published a record of *My Old Kentucky Home* (5037A) sung by Marie Tiffany of the Metropolitan Opera, assisted by a male trio, which is a paramount reproduction of this famous Stephen Foster song. The assistance of the male trio enhances the voice. One other quality which is always clear and flute-like tones of Miss Tiffany's noticeable in Miss Tiffany's work is the clean diction with which she sings. This quality adds greatly to the attraction of this reproduction.

There are two other home ballad records to which I wish to calll your atention. The first is the Edison re-creation 50060, a double-faced record which includes *Massa's In De Cold, Cold Ground*, sung by the Metropolitan Quartet, and *Old Folks At Home*, sung by Christine Miller with the assistance of a chorus. The other record is published by the Columbia Company (A5959) and incorporates *Carry Me Back To Old Virginny* and *Old Black Joe* sung by Louis Graveure, one of the finest baritones of the concert platform in this country. Both of these records are exceptional specimens of mechanical musical production.

It is possible to mention many other publications of home song records that are unusually fine discs, but I recommend without reservation any of the above list as not only being an asset for Thanksgiving entertainment and pleasure but as an excellent addition to your library.

New Records

The list of records of recent issue which I am appending are publications of unquestionable merit and will give you entire satisfaction:

Classical Selections

Serenade Espagnol—Eddy Brown, Violinist, Columbia A3449.

Impromptu in A Flat—Chopin, Leopold Godowsky, Pianist, Brunswick 30016.

Whistle Song—Aria from *Mephistopheles*, Adamo Didur, Basso, Pathe 54077.

Paradise Viennese Folk-Song—Paul Reimers, Tenor, Edison 80620.

Ye Who Have Yearned Alone— Tschaikowsky, Rosa Raisa, Soprano, Vocalion 7093.

Popular Selections

Learn to Smile—from "The O'Brien Girl," John McCormack, Tenor, Victor 64982.

Cho-Cho-San-Fox-Trot—Waldorf-Astoria Orchestra, Emerson.

Second Hand Rose—from the "Follies", Piedmont Dance Orchestra, Fox-Trot, Pathe Actuelle 020399.

Sally Won' You Come Back,—Fox-Trot Ted Lewis and Orchestra, Columbia A3453.

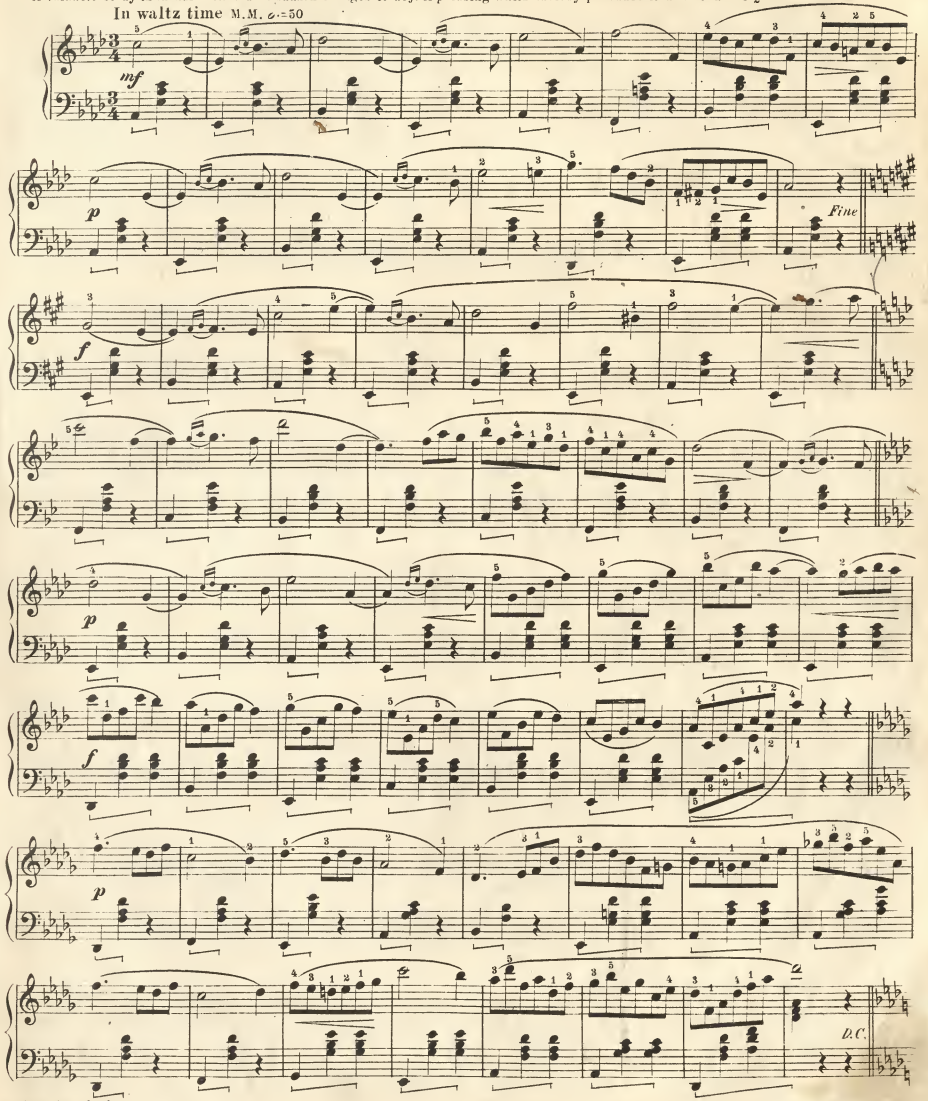
All By Myself—Fox-Trot, Bennie Kreuger's Orchestra, Brunswick, 2130A.

Tippy Canoe—Hackell Berge Orchestra, Victor 18783

WALTZ OF THE FLOWERS

FREDERICK A. WILLIAMS, Op. 102, No. 3

A valuable study in modulation and in sudden changes of key. A pleasing waltz melody pervades it all. Grade 3½.



BOBOLINK POLKA

Light and graceful, in the style of a *caprice* polka. Grade 3.

J. TRUMAN WOLCOTT

Allegretto M.M. ♩ = 108

Polka M.M. ♩ = 108

Fine

D.S.

THE KATYDIDS

"Sometimes I keep from goin' to sleep,
Just to hear the Katydids cheep."
James Whitcomb Riley

E. L. ASHFORD

From a new set entitled *All in a Summer's Day.* This is a clever little nature piece, with some good practice features. Grade 2½.

M. M. ♩ = 132

Katy did, Katy did.

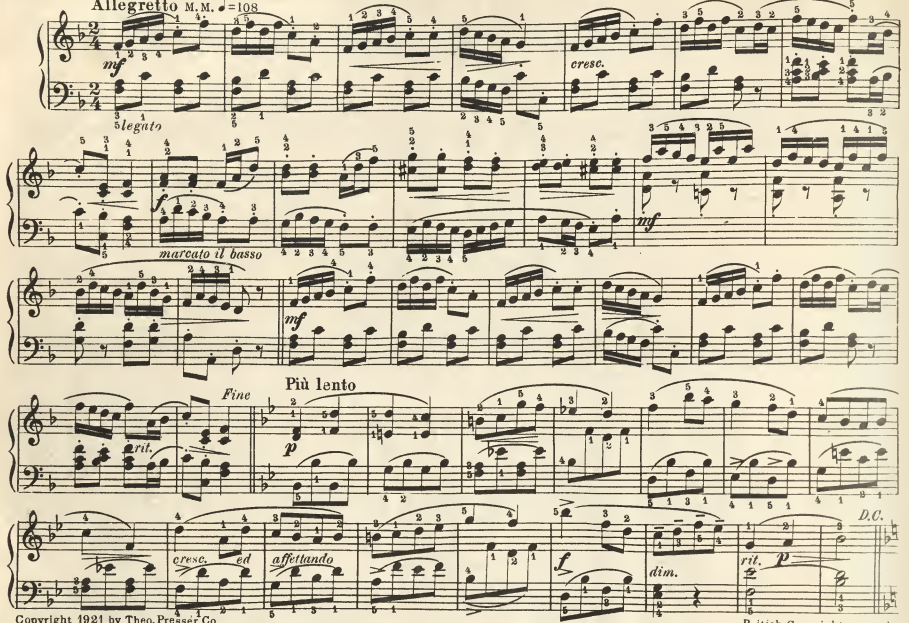
Cheep, cheep. Cheep, cheep.

p *cresc.* *f* *cresc.* *dim.* *basso ben marcato* *poco cresc.*

A MERRY LIFE

A teaching or recital piece, with some valuable technical features. Grade 2½.

PAOLO CONTE, Op. 48



SLAVONIC CRADLE SONG

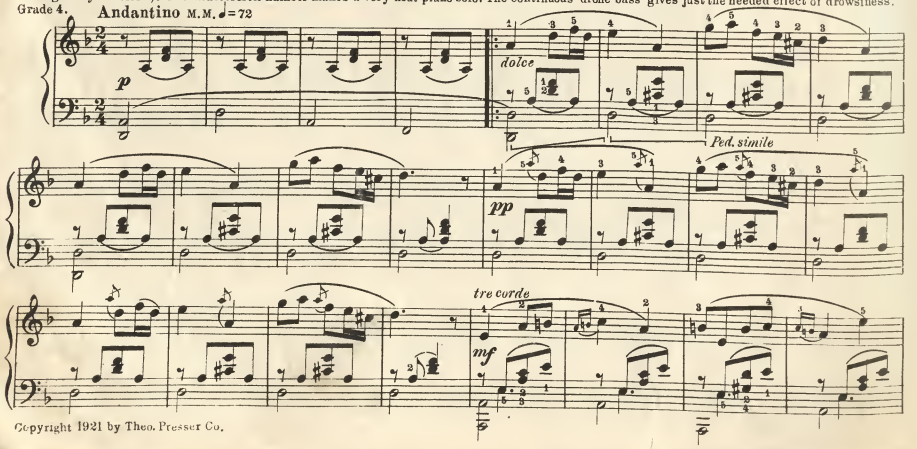
BERCEUSE SLAVE

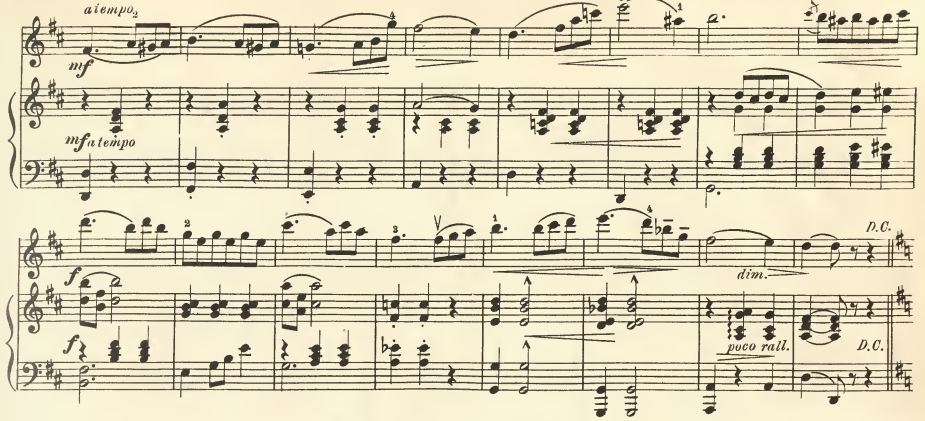
Arr. by W. P. Mero

F. NERUDA, Op. 11

Originally for violin, this characteristic number makes a very neat piano solo. The continuous "drone bass" gives just the needed effect of drowsiness.

Grade 4.



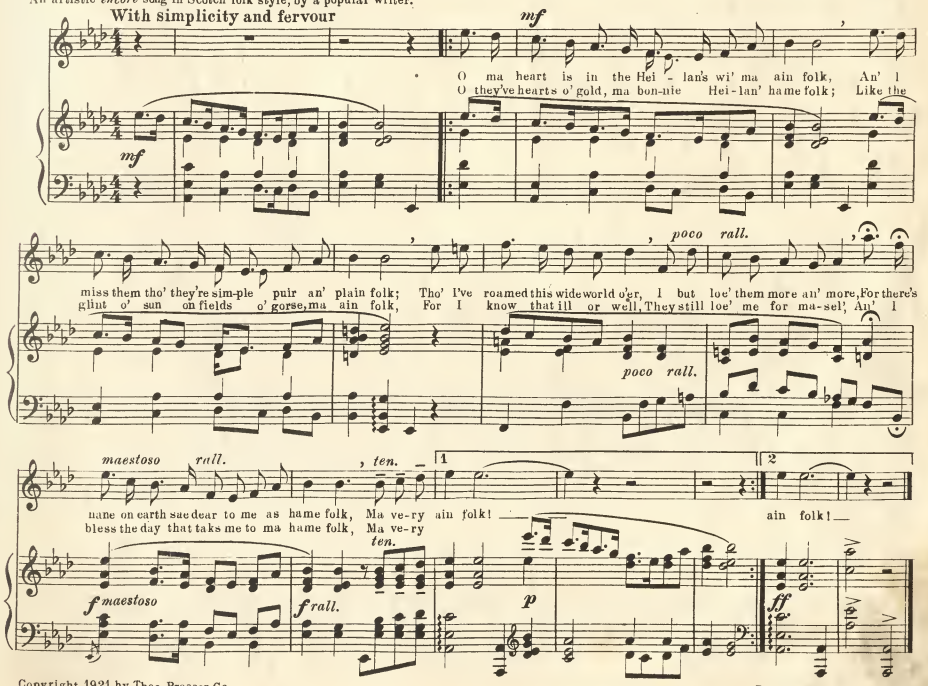


MA HAME FOLK

GLEN CAMERON

LILY STRICKLAND

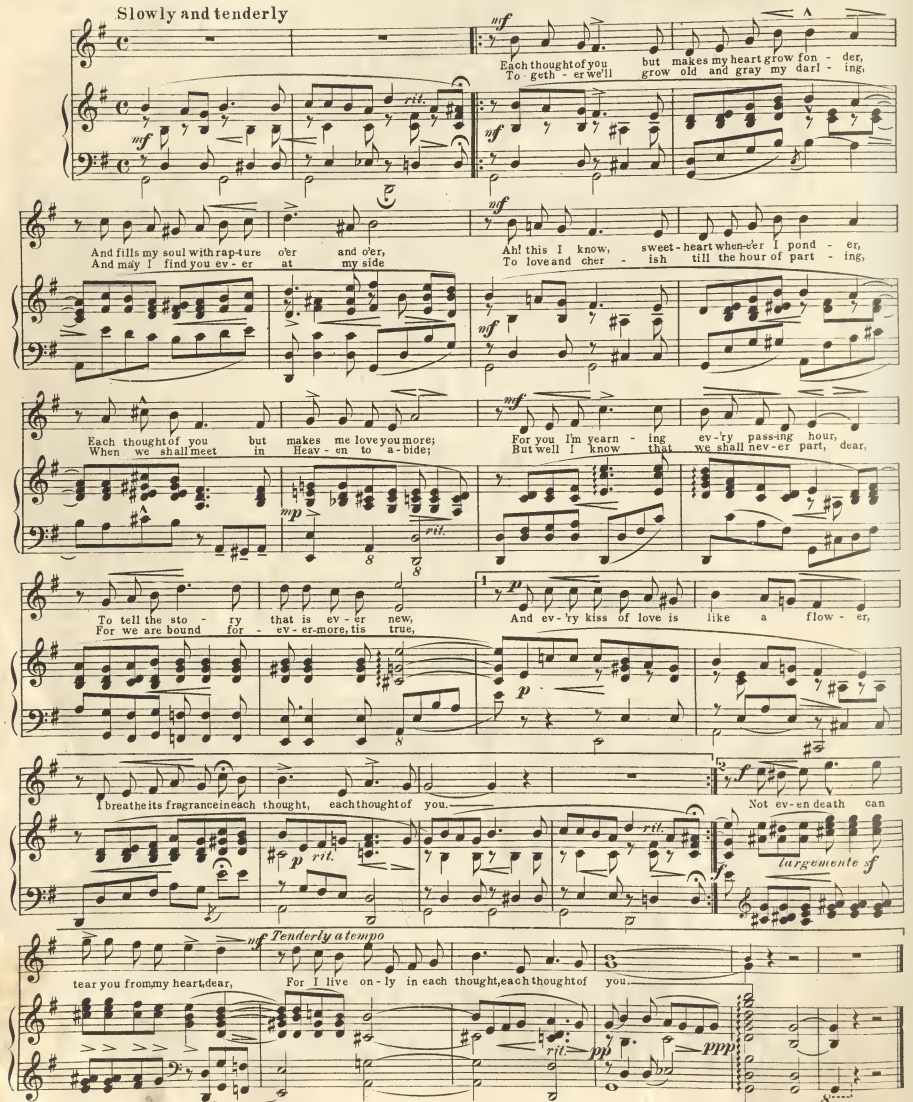
An artistic *encore* song in Scotch folk style, by a popular writer.



EACH THOUGHT OF YOU

An artistic love song, with a strong climax. A real singer's song.

Words and Music by
HERBERT RALPH WARD

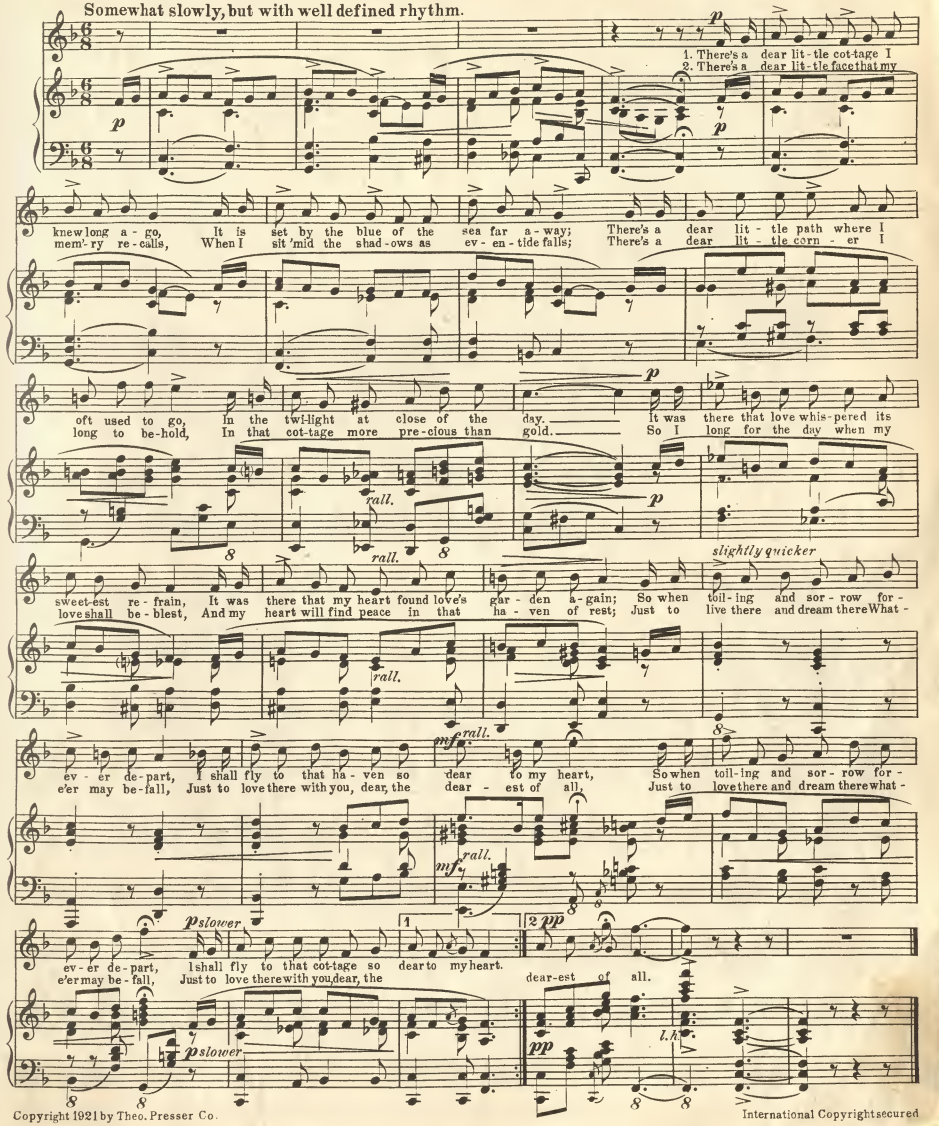


THAT COTTAGE BY THE SEA

GLADYS LACY

A charming home song, by a most popular English writer.

ARTHUR F. TATE

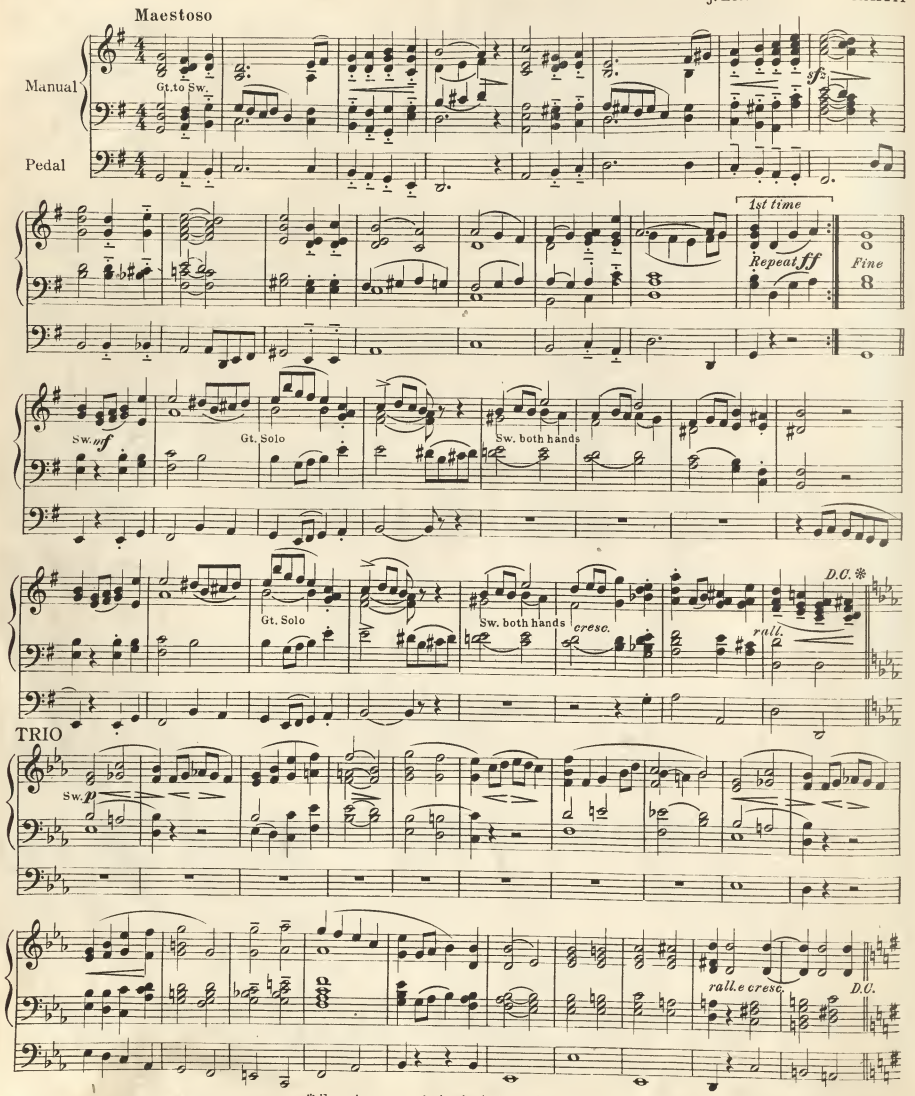


STATELY MARCH

IN G

A tuneful but dignified postlude or processional.

J. LAMONT GALBRAITH



* From here go to the beginning and play to *Fine*, then play *Trio*

Department for Voice and Vocal Teachers

Edited by Well-Known Voice Specialists

"Thank You for Your Most Sweet Voices"—SHAKESPEARE

What Every Singer Should Know

By M. G. Ucelli

François Villon, that ever delightful vagabond poet of romance who lived about 1430—1484, had a way of saying:

"I know everything except myself"

THE very first thing that the singer and the vocal student should know is himself. He should know first of all that while there are general truths which apply to vocal culture in all cases, they cannot be applied in every instance to his case.

Unless the singer studies himself and engages a teacher who will recognize him as an individual, different from every other individual ever born, he is not likely to progress very far.

In the first place singers do not think enough about the condition of the instrument they play upon. This instrument may be four feet tall and it may be six feet tall. It is never merely an inch or so tall—never merely the little box in the throat which is the point at which the sound is actually made.

Blood Circulation in Singing

Possibly one of the most important things for the singer to remember is to care for the circulation of the blood. Normally the blood circulates through the body about every three minutes. It does this whether you will it or not, unless you are ill. However in order to preserve a normal circulation of the blood it will be necessary for you to hold fast to certain essential things which contribute to it. These are:

An abundant supply of air regularly taken into the lungs through unobstructed nasal passages.

Daily healthful exercise—not overdone.

Daily bathing and friction of the skin through massage.

Good food to make good blood.

Good digestion, to make good blood.

Freedom from toxic focuses tending to poison the blood.

A whole faculty of Lampertis, Marchesis, Sbriglias, and Garcias would be unable to put you one step further ahead unless you attended to the foregoing. Therefore voice lessons themselves and vocal study are not the things of prime importance in your career, but the care of the vocal instrument.

The writer has given hundreds of lessons to large classes of pupils. In dozens of instances, in bygone days, he found himself absolutely helpless to remedy certain vocal conditions of a pathological character which seemed to grow worse and worse with more practice. There are teachers, of course, who assume that if the student leads a normal life vocal study will keep the student in prime condition. In most cases voice work does improve the health, largely because it helps the circulation and thus keeps the voice in better condition. But what is a vocal teacher to do in a case where all the rules are observed, and still the voice seems "phlegmy," weak, and ineffective, growing worse day by day? In the olden days throat specialists cured many cases with their treatment. Now, they reach more, because in many instances poisoned tonsils and irritated nasal conditions are often found, due to invisible abscesses in the teeth—invisible—often to the X-ray.

The Singer's Teeth

A good dentist is more important to the singer with a good voice than the vocal teacher. The care of the teeth is of vital significance to every one, but of still greater significance to the singer.

Singers, as a rule, prefer liquid or paste dentifrices to powders. Precipitate of chalk and orris root, used so much in powdered tooth cleaners, are sometimes very irritating to certain individuals. The writer knew of one pupil whose throat and mucus membrane were continuously catarrhal until this was discovered.

Every singer is aware that the formation of the teeth has much to do with resonance and pronunciation. Those who are not aware of it will readily find out when a few important teeth are removed.

Evan Williams' Throat

A few months before the death of the late Evan Williams, (how fortunate that we may still hear that glorious voice in talking machine records), the writer carefully examined his throat. Williams was then suffering greatly from neglected teeth and the consequent pyorrhea. He realized this neglect, but pointed to the fact that he had been a breaker boy in the mines and had not had adequate attention. Blood poisoning coming from this condition was believed to have been the cause of his death. Some of his teeth were false and he wore a plate. He was the first singer the writer ever knew who could sing beautifully with a dental plate in his mouth. It seemed to improve his tones rather than injure them. This, Williams attributed to the fact that he had been fortunate in having a very good plate made. It was impossible for him to get good results without the plate because of the missing teeth.

Sources of Throat Trouble

Again, one of the things which the singer should know, is that a great deal of the irritated condition of the throat, nose, and mucus membrane of the stomach is due to decaying teeth. Often beautifully capped teeth and bridge-work are merely camouflaged sewers polluting the health of the singer every second of the day and night.

An old teacher in Florence used to say, "Everything that makes you feel fine, makes good singing."

This mental aspect is important. Good clothes, well groomed hair, personal neatness, a happy frame of mind, a well digested meal, plenty of rest, all contribute to make *Celeste Aida* a little more celestial. In other words the singer must constantly be on the lookout for his instrument.

One of the first things that the singer should avoid is the tendency to eat foods that are not unconsciously assimilated. Any food that asserts itself in any way, (save onions and their plebeian cousins), can upset a concert or a recital quicker than anything else. We are just beginning to understand food poisons which poison some and may be eaten with safety by others. The writer cannot eat cucumbers for instance; other members of his family eat them with delight. Find out what foods disagree with you and be your own sanatorium. As a rule too much red meat, too much fat, too much starch, and too much candy must be avoided. The greatest singers are the most abstemious as a rule. Galli-Curci after her concerts, feasts upon a dish of puffed rice and milk, and that is all. Above all things avoid condiments that irritate, vinegar, pepper, curry powder, too much salt, paprika, tabasco, horse radish, and so forth. All these affect the mucus membrane.

Smoke and Song

Opinions upon smoking are varied. The writer is prejudiced in the matter and perhaps his opinion should not be taken. He is convinced that the almost incessant procession of cigarettes that Caruso passed through his lips was injurious and only because of the fact that Caruso was so lavishly endowed with "the voice of the century" was it possible that the effect of these cigarettes did not show. Certainly the bronchial pneumonia which carried him away at his prime indicated that his mucus membranes and his power of "come back" were decidedly impaired. Who knows? If Caruso had been a little more moderate in some things he might still be with us. His craving for cigarettes amounted to a passion.

One English writer (Frederick J. Crowest) presents a peculiar idea, "A Cigarette is certainly a safeguard against taking cold in coming out of a hot room into the open air, especially after singing; but strong cigars and pipes are to be avoided, because of the effect upon the nerves."

Santley's Opinion

The famous English singer Sir Charles Santley holds a brief for tobacco in his book *The Art of Singing* (MacMillan 1908). After humorously describing how, at the age of eight, he experimented with his grandfather's pipe carefully covering up the bowl with putty so that none of the precious fragrance would escape—all with the usual dire consequences—he tells how he resumed smoking in later years only to find that it improved his digestion, soothed his nerves, and "had the effect of making my voice clear."

The writer has found that singers who smoke favor it enthusiastically, but their testimony may merely be an apology for their weakness. The best medical opinion is against smoking for singers.

The writer has known of several women smoking. Their voices seemed to lose the "velvet" much sooner than those who did not smoke.

Overuse and Its Penalty

Italo Campanini, brother of Cleofonte Campanini (1846—1896), probably the chief forerunner of Caruso of the last quarter century, should be remembered by students and teachers as a warning signal against over use of the voice. Few tenors have ever been more richly endowed. His voice was rich, clear, ringing, pure, and of great power. This was backed by a fine personal appearance and a strong physique. He was generous and greatly admired in his day. When Abbey, the manager, found that he was losing money on all nights except those when Campanini was the tenor soloist, the singer, in the goodness of his heart, offered to sing every night in order to save his manager from bankruptcy. Night after night he went on in his great roles, Lohengrin, Mefistofele, Don Jose, Don Juan, Ruy Blas, etc. Gradually the luscious quality of the voice disappeared, and in two short years Campanini's sun had set. Even the most friendly critics had to realize that the voice was so sadly impaired that it was "no more." Campanini was still a young man in his forties. Sims Reeves, the great English tenor, did not retire until he was seventy three, and even then it was possible for him to make special tours at the age of seventy-five and seventy-eight. One outstanding characteristic of his long career was that he never overused his voice and never sang when he was not in the very best condition. In fact he often disappointed audiences and refunded money rather than take a chance.

Manual Garcia has been credited with saying that a man's voice is like his hair. He has just so much, and if he loses what he has as the years go on it is very unlikely that he will get more. The best guide in singing is to stop at once if you feel the slightest sign of fatigue. One half hour of singing after you have sung to your limit may put an end to all your vocal chances.

Understanding the Singer

Recently the writer was able to secure a hearing for a young singer with a very beautiful voice, who for many years had been endeavoring to induce a large talking machine company to make records of her voice. She traveled over two thousand miles to have the trial records made. The voice recorded beautifully. Every note was true to pitch, clear, sweet and vibrant. But not a word could be understood. The manager of the laboratory reported that no one would want to buy such records because except in the cases of world renowned singers, singing in foreign languages, the public insisted upon understanding the words of a song.

A course in elocution is often a very important thing for the singer. Many a good church position has been forfeited because the congregation was never able to make out what the singer was singing about. If you cannot take a course in singing the writer can recommend very highly, *Diction for Singers and Composers*, by F. G. Hawn; and *Mind and Voice* by Dr. S. S. Curry. Both of these books will help the teacher to speak through song. Galli-Curci, Schumann Heink, and David Bispham never leave a syllable to doubt. You get every utterance, and audiences in these days feel entitled to at least a semblance of human speech at concerts and recitals.

McCormack in Italy

Told by Himself

"TIME does not pass as swiftly to the young as to the old. It lingered, throughout those months of Nineteen Hundred Five.

Having much to accomplish, and the path of that accomplishment leading toward Italy, there I found myself, in October; twenty-one and eager.

"My dear old Sabatini had returned to his studio—it was a romantic address, Via Victor Hugo, Number Four—the day before I reached Milan!

"And one December day, Sabatini eyed me covertly from over the hand that pulled at his thin, silvery moustache. I sensed that he was up to something; his whole manner was that of a grown-up child who has something of importance to impart to one of whom he is fond. I can see him, as plainly as though it happened yesterday, standing near the window in his studio, playing with his moustache and eyeing me like a mischievous schoolboy.

"'Giovanni!' he cried. 'There is news; something I must tell you.' Then a purposeful pause. I was eager; and the news he held for me was the opportunity for an *audition* (which was equivalent to an engagement) to sing in seven performances in the Teatro Chiabrera, at Savona, a small town near Genoa.

"The night at length came for the opening performance. A crowded audience was assured and when the curtain rose we saw that it was on hand. I sang with sufficient assurance and everything seemed to be going well until I approached a point in the opera in which I knew my audience would want from a certain top note plenty of noise. I hadn't figured it out before the performance, but as the place drew nearer I decided suddenly, as we would say nowadays, to 'camouflage' that particular tone. It was the big aria for tenor which has a top B-flat. I hadn't a good B-flat then, and when the moment came to let it go I walked to the footlights, opened my mouth and in look and gesture did my best to give an imitation of a tenor ripping out a ringing high note—though I purposely gave forth no sound.

"As true as I'm sitting here, I got a round of applause. How do I account for it? Nothing but the audience's imagination. The people *thought* that through the orchestral *forte* they were hearing what they were wanting to hear, and were satisfied. But wait—until I tell the sequel. The following night I thought, when the moment for the high B-flat approached, 'I'll let them have it this time with the voice.' I did, and—would you believe it?—it didn't get over at all. The reason is that they actually heard the tone, which had not the fibre and ring their imaginations had allowed them to fancy there the preceding night."

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On the Battle Line

By Ethel Y. Gibson

"WHEN SHALL I EVER GET OVER MY FEAR OF THE FOOTLIGHTS?"

How many times do vocal teachers hear this? The real answer for the real artist is "never." Of course you will not go through your career with the expectation of duplicating that terrible case of epilepsy you had when you first went out to sing a solo. But if you are a real artist you will always have a kind of nervous concern as to the outcome of what you desire to interpret.

During the war one of the "Four Minute Men" was given the services of two marines who had recently returned from Chateau Thierry. They were to accompany him upon the stage while he made his address. One of the men had "walked right into the face of hell" on the battle front. When it came to going out and facing two thousand of his town's people sitting in a theatre his knees went together like castenets and he was the most pitiful picture of "nerves" one could possibly imagine.

Max Heinrich in his "Correct Principles of Classical singing" writes:

"The finished, experienced artist's nervousness, furthermore, is not a fear of failure, that much may be taken for granted; it is rather a nervous tension to do as well as he knows he is capable of doing, a nervousness begotten of the fact that he knows he is singing to a cultured audience, or perhaps only to a critical few in the audience who are intimately acquainted with the difficulties and details of the work to be performed. He who contends that, in spite of knowing of the presence of such an audience, he is not in the least perturbed, is either boasting, telling a deliberate falsehood, or else he is a conceited specimen of mediocrity irresponsible to his art, to his audience, and to himself. During many years I have met personally nearly all the celebrities of the boards that signify the world"—singers, actors, instrumentalists—and know whereof I speak, and no artist who has a reputation to make, maintain, and enchance will dispute my statement."

Does the Singing Nature Change?

SHAKESPEARE evidently had some little knowledge, if not experience, of the foibles of singers, amateur and professional. With what sly wit the dialogue introduces the song in Act V, Scene 3, of *As You Like it:*

ENTER TWO PAGES

1st Page: Well met, honest gentleman.
Touchstone: By my troth, well met. Come sit, sit and a song.

2d Page: We are for you: sit i' the middle.

1st Page: Shall we clap into't roundly, without hawking or spitting or saying we are hoarse; which are the only prologues to a bad voice?

2d Page: I' faith, i' faith: and both in tune, like two gipsies on a horse.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Am I Too Old?

Q. I am 25 years old, have never studied music, but can read notes. Do you think I could learn to play the piano, or am I too old? I love music. How long would it be likely to take me to learn to play most any easy piece that I would be asked to play at company? How many hours a day should I practice?—READER, Washington, Pa.

A. You are not too old to learn to play the kind of music you describe, either for your own amusement or for the entertainment of your friends. It all depends upon the degree of your musical intellect and the state of your hands. If your hands are stiff and cramped and your knuckles enlarged and somewhat knotty, it would take you too long to acquire the necessary technic to play to the satisfaction of any company. Then again, you know that there are intellects and intellects. There are those who are very quick to understand law, mathematics, languages, medicine, cooking, or millinery, but who are mentally impossible in music. It is not enough to *"love music,"* we must have that intellect which responds so well to the study of music that our minds can assimilate and reproduce all we have learned. Without this, all is but labor in vain. The best thing you can do is to go to some really good, reliable teacher, tell him your aspirations, let him gauge your musical latent powers and then follow his advice.

The Practice Clavier.

Q. Will you kindly tell me as to the advisability of practicing technic on a dumb keyboard, or clavier? Do the fingers become strengthened by being able to change the weight of key-pressure? How many ounces of weight pressure does an ordinary piano require?—J. D. G., St. Louis, Mo.

A. If your chief object in playing the piano is what is termed virtuosity, the rapid and brilliant execution of scales, arpeggios, trills, a species of pyrotechnical display, the gymnastic exercise on the *dumb* instrument may benefit you, but the benefit is a very doubtful quantity. More than any other art, Music is the art of emotion. The piano must be made to sing. To do that you must learn the nuances, the light and shade, produced by the variations and modifications of your touch. The dumb keyboard cannot do that for you. It may make your technic more mechanically correct; but it will remain mechanical—to my mind the worst compliment to be paid a performer. (2) Fingers may be strengthened by changing the weight of key-pressure, but at the risk of losing sympathy and delicacy of touch. (3) The standard weight pressure is two ounces. A competent piano tuner can regulate this to more or less weight pressure, as desired.

Absolute Pitch.

Q. What is perfect pitch anyway—the ability to remember and reproduce a certain tone? (2) What can be the possession of perfect pitch tend to show—unremarkable musical talent and vice versa? (3) In my endeavors to fix middle C in my mind, I am usually off it from one to four semitones, sometimes above and sometimes below. Is there any use proceeding with this? Could I train myself to know just what tones I am singing away from any instrument?—F. M. B., St. Louis, Mo.

A. By "perfect" you evidently mean "absolute." (1) Perfect pitch means in perfect tune. *Absolute pitch* signifies the ability to know the name of a note from its sound, or to sing the absolute (exact) note desired, without the aid of an instrument. (2) The possession of absolute pitch tends to denote peculiar keenness of ear, yet without any remarkable musical talent; but the absence of absolute pitch in a person does not denote absence of musical talent—far from it. A large majority of excellent and popular musicians have no gift of absolute pitch. (3) In the regular course of your constant practice absolute pitch will either come to you or it will not; if it does not there is no cause for anxiety, for it is of questionable value and has its disadvantages. Strive after *perfect pitch*, that you may always sing "in tune."

The Boy's and Man's Voice.

Q. As a boy I possessed an excellent soprano voice, with a range of two octaves, B to b. My voice did not break but got deeper; it is now about an octave and a half. If I try to sing I get hoarse. I am now nineteen years old, and have taken great care of my voice. Will you please advise me?—J. E., Launceston, Tasmania (Aus.).

A. You are to be extremely very fortunate that your voice took on the manly quality (that is, went an octave lower) without any perceptible break. The cause of your hoarseness, when or after trying to sing, is most probably caused by throat constriction—commonly called "tight throat;"—instead of controlling your breath and, consequently, the tone at and by the diaphragm, it is more likely that you practice ascending scales with throat effort. If so, the positive result will be damage to or loss of your voice, within a very short time. You should not sing ascending scales until you have acquired complete freedom of delivery. Sing only descending scales for such time as you find a competent teacher whose advice you will follow. No other counsel can be given you herein; singing cannot be taught by correspondence.

International Pitch.

Q. Please tell me what is the International Pitch of pianos? Are there very many others?—HAINES INSTITUTE, Augusta, Ga.

A. International Pitch, sometimes termed Normal French Pitch, so called because it has been fixed and accepted by international accord, is the pitch to which pianos and orchestras are tuned, by giving to the note A (second space, G clef) 435 double vibrations to a second. This pitch was adopted by a council of eminent musicians at the Academy of Sciences, Institut de France, held in Paris in 1858 and confirmed in Vienna in 1885. This is the pitch universally used. That for military bands is somewhat higher and is known as concert pitch. In England, international pitch is also called Philharmonic pitch which, curiously enough, was also the name of the former and higher pitch.

Thesis.

Q. What is understood by "thesis" in music?—D. C. H., Hartford, Ark.

A. Thesis, as a musical term, signifies the accented or down-beat. Its opposite is "arsis," applied to the weak or up-beat.

Benumerachais.

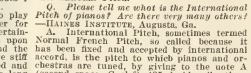
Q. Who wrote the words of the operas Le Barbier de Seville and Les Noces de Figaro?—D. F., Boston, Mass.

A. Pierre Augustin Caron de Beaumarchais wrote both these libretti. They became the masterpieces of Rossini and Mozart respectively. *Les Noces de Figaro*, or *The Marriage of Figaro*, wittily and boldly written against the court and society of his time (1732-1799), was one of the chief factors in bringing about the great French Revolution.

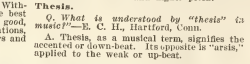
A Puzzling Problem.

Q. Will you kindly tell me how to study the following passages, so that I may sing them perfectly smoothly? How should I calculate and make the notes come mathematically in their places? Can it be done by mathematics? Will you give us a rule for these and other eccentric times?—ROSE B., Cleveland, O.

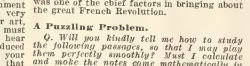
A1 Scherzino



A2 Allegro agitato

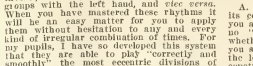


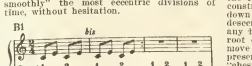
A3 Allegretto



A. It cannot be done by mathematics. There are two ways in which you may succeed in playing these and similar passages correctly and smoothly. (1) Practice each hand separately until you have them so memorized that you can play them almost automatically. Then play the two together. If your time endowment is at all good, you will find this method sufficient. But there are many who are not so specially endowed with a sentiment of time that they may not "let the left hand know what the right hand does"; they cannot so easily sense the independent rhythms. To these I would strongly recommend as follows: (II) Practice the accompanying examples as directed, first in the key of C, then in the key of the piece in question, counting aloud as indicated. Then invert; that is, play the right hand time groups with the left hand, and vice versa. When you have mastered these rhythms it will be an easy matter for you to apply them without hesitation to any and every kind of irregular combination of times. For my pupils, I have so developed this system that they are able to play "correctly and smoothly" the most eccentric divisions of time, without hesitation.

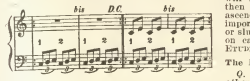
B1

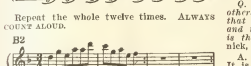




Repeat the whole twelve times. ALWAYS COUNT ALOUD.

B2





Repeat the whole twelve times. ALWAYS COUNT ALOUD.

Transpose these into all necessary keys. Then invert them, by playing the two rhythms in the left hand and the triplet rhythm in the right hand. Every kind of rhythm should be thus practiced, as needed: 4 against 3, 5 against 2, 5 against 4, 3 against 4, 7 against 4, and so on indefinitely. Exercises of scales in all keys should also be treated; 2 against 3, 3 against 2, 4 against 3, 3 against 4, etc. The principal thing to be observed is the steady, never ceasing, *counting aloud*; always allowing two measures of counting, without playing, between the changes of rhythm between the two hands.

Style or Technic.

Q. When learning a new piece, which should I study first, the general interpretation and style of the piece, or its technic? By technic, of course, I mean all difficulties in fingering and in execution.—A. R., Hyde Park, Mass.

A. A very useful question. A new piece should be read through, first of all, in order to get a general idea of its scope and import; but this should be done without dwelling upon any details—the *general idea* is what is needed. While thus reading it, *good* note must be taken of any passages presenting technical difficulties of any kind. These must then be practiced in detail, as technical exercises. Until the technical difficulties are completely mastered, it is useless to make any attempt at style or interpretation. These must come as the crown to the edifice you have been raising; even as an actor first hears the play read, then studies his part and endeavors to get it "letter perfect," the technic, before he attempts to impart color, pace, emotion and interpretation to his lines.

Husky Voice from Catarrh.

Q. I am a second tenor and my throat very seldom gets sore (1) from singing, but my voice always has a certain huskiness, until my throat is cleared, which usually takes about two hours after I arise in the morning. Will you please help me?—A. A., Shelby, Ohio.

A. This is a very evident case of chronic catarrh, which has resulted in relaxing with a constricted or "tight" throat. Will this correspondent, and all those who have asked for similar advice, watch for an article in an early issue of THE ETUDE?

Chest and Head Voice.

Q. My instructor says I have a very good soprano voice, singing high A, and vocalizing easily to high B, and C. But I am allowed to use only the head voice even for the lower tones; and I cannot go lower than E (first line treble) with head voice, while if I use my chest voice I can sing much lower with a rich, full tone. My former instructor always had me use my chest tones for the lower notes. Who is right? My present instructor has told me that I should not change to chest tones even for low notes, but to forget I could sing with my chest voice, etc., etc.—B. C., N. Washington St., Naperville, Ill.

A. It is the quality of your voice and not its compass which determines its kind. If you are a soprano, you should use practically no "chest" quality. It is very evident, whether you are conscious of it or not, that you set your throat and larynx when singing the lower notes and thus have a species of constriction. The larynx *has* to move up and down automatically with the ascending and descending sounds. When you prevent it by any holding of the throat or stiffness of the root of tongue, it will at a certain moment move itself, whence the "break." Your present teacher is quite right; forget the "chest voice;" practice your slow scales, descending only, *mezzo-forte*, from F top line, down to middle C—*always keeping the same quality*; then practice fourths descending from C-G down to F-C. After a time you will find you have eliminated the "break;" then you may practice the same notes ascending, but without forcing and—most important—without "scooping" or dragging or slurring to the upper note. (See the article on catarrh, etc., in an early issue of THE ETUDE.)

The Piano Pedals.

Q. My piano has a third pedal; so have others I have seen, but not all. Now I know that the right-hand pedal is for the loud pedal and the left-hand the soft pedal; but what is the use of the third one?—B. A., Quidnick, R. I.

A. The names are somewhat misnomers. It is true that the proper name for the instrument is "pianoforte," from its two pedals and the ability to make the sounds *piano* (soft) and *forte* (loud). Yet, although the *forte* pedal may be and is used to increase the strength, it serves chiefly to prolong the sound—it is, therefore, really a *sustaining* pedal. The *piano* or so-called soft pedal is really a mute, or damper pedal, which moves the hammers so that they strike on two instead of on three strings, or—for the lowest notes—on one instead of on two. The so-called "loud" pedal is very frequently employed to obtain *pianissimo* effects. The third pedal, which is termed the tonic pedal is used to prolong the sound of the lowest note or the lowest chord, thereby permitting the left-hand (after striking the note or chord) to leave its position and play higher notes; the low note or notes will continue to sound but not the upper ones. This pedal should be pressed down directly *after* striking the note to be prolonged.

Fingering the Mordent.

Q. In my edition of Bach's Two-part Inventions the mordents are, as a rule, indented to be played with three different fingers, thus involving a change of finger; is that necessary?—ANNE-MARIE, Boston, Mass.

A. The fingering depends upon the way in which the mordent is approached. Use those which preserve the *legato* of the phrase; that is, those which will break up the flow of the latter. It is not at all "necessary" to change the fingers; on the contrary, it is more a disadvantage than otherwise.

The Broken Bass.

Q. My former teachers allowed me to acquire the habit of playing my left-hand or bass octaves and even chords arpeggio, and I found the effect rather nice, but my new teacher—a most particular man—says it is altogether wrong, and is giving me special studies to correct the habit. But I find it very difficult to overcome; is it so very bad? Cannot I go on with my arpeggio style?—DELTA, Providence, R. I.

A. It is a most pernicious habit and one that you must eradicate at once; it upsets the rhythm and time and is a fault the composer wished for an arpeggio effect he would have so written it. Your first duty in playing is to endeavor to give your auditors a faithinterpretation of the composer's intention.

Violin and Piano.

Q. I can play fairly well on the violin, but I much prefer the piano because of the harmony I can obtain. Will not the violin playing prevent my progress with the piano?—I. S., Des Moines, Ia.

A. Certainly not; it will prove of the greatest assistance: (a) It will give you an excellent idea of a smooth, sustained, singing tone and melodic line as necessary in piano playing; (b) it will give you greater gymnastic suppleness and brilliance of fingering with the left hand, for which the violin always requires more work at the piano.

The Handel-Buononcini Feud.

Q. What was the cause of the trouble between Handel and Buononcini? Was it purely a matter of envy? Was Buononcini a good musician?—HARRIET E., Glens Falls, N. Y.

A. The real cause was one of political opposition waged by the Duke of Marlborough against the court of George I of England. Handel, with the patronage of the Duke of Chandos, one of the court of Queen Anne, had established Italian opera in London, in 1710. It was in that city that he composed the majority of his most celebrated works, both opera and oratorio. To create trouble with the court, Marlborough was instrumental in engaging Buononcini to go to London, in 1716, as director of opera at the "King's Theatre." There he wrote and produced some eight operas, all of them inferior to those by Handel. The bubble of his politico-musical popularity was burst when he had a musical performed with his own name as the composer, whereas it was generally recognized as the composition of Lotti.

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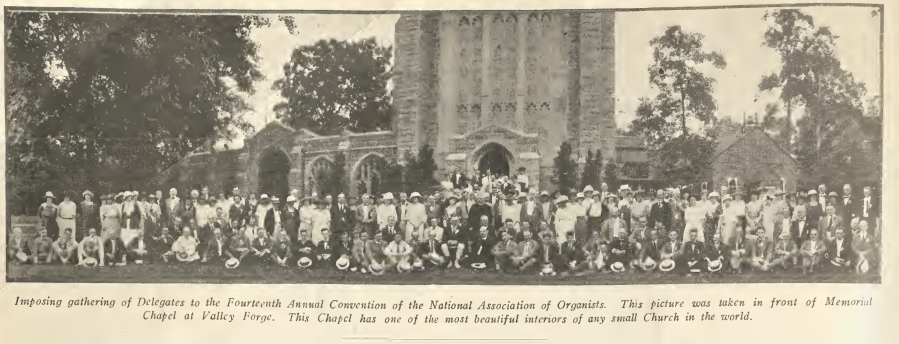


Imposing gathering of Delegates to the Fourteenth Annual Convention of the National Association of Organists. This picture was taken in front of Memorial Chapel at Valley Forge. This Chapel has one of the most beautiful interiors of any small Church in the world.

Department for Organists

Edited for October by Hamilton C. Macdougall, Mus. Doc.

The First Lesson on the Organ

(*M. the teacher; Robert the pupil.* M's studio.)

M.—"Good morning, Robert. I am very glad to meet you. I received your letter and I want to talk over the organ lessons with you before we actually begin. What has made you want to take organ lessons?"

R.—"Well, I've always wanted to study the organ, but Father said it was very important to have the piano lessons first so as to come to the organ with a good key-board technique. I've been at it now for four years and I told Father I thought it about time to redeem his promise. He saw the point and here I am."

M.—"Your Father is a man of sense in more ways than one. Now, how far have you got with your piano? What were the last things you played?"

R.—"Do you mean pieces, or etudes, or technique, or what?"

M.—"Well let's sample everything,—pieces say."

R.—"The last thing I had was that Chopin waltz in —Oh hang it! I can't ever remember the plaguey keys in anything; I don't believe there's any sense in keys anyway."

M.—(*Wisely ignoring the outburst about keys.*) "I think you may mean the waltz in E flat, or in A flat, or in C sharp minor, or—"

R.—"Yes, that's it, C sharp minor, and I played it first-class; at least my teacher, Miss C., said so."

M.—"Play a little of it for me, will you? (*R. does so, showing a good sense of rhythm and accuracy of notes.*) That's good. Do you know what phrasing is?"

R.—"Do you mean where you lift your hand?"

M.—"Well, that has something to do with phrasing."

R.—"Yes, I know all about that."

M.—(*Smiles internally, while keeping a straight face.*) "And can you do a velocity study of good old Cramer, or Czerny, or Duvernoy at a good rate of speed?"

R.—"Yes, indeed." (*Goes to piano and plays one of the Duvernoy Studies, Op. 120, correctly, and at about 400 notes in the minute.*)

M.—"Well, that's all right; you have technique of the hands sufficient to begin organ lessons."

R.—"I suppose people can't begin on the organ just as they do on the piano, without knowing the notes, and the like of that?"

M.—"Indeed they can; but it takes a very much longer time, and piano practice and piano technique must come sooner or later; so it is best to begin the organ with the piano technique formed. Now, where are you going to practice?"

R.—"Why I supposed you'd have a place for pupils?"

M.—"No very few of us have a studio organ, nor will many churches allow our students to practice on the church organs."

R.—"Well, I like that! It looks to me as if the churches were trying to discourage fellows from learning to play."

M.—"It does, Robert, very much like it. But I know a little mission church in Straight Street, St Aloysius, where I think I can get you the use of the organ. If you don't hear from me in the mean time meet me there at this time tomorrow and we'll begin our lessons. By the way, bring a copy of Stainer's organ primer *The Organ* with you."

R.—"Gee, that sounds as if I was going to begin all over again."

M.—"Oh no; don't get discouraged right off the bat. After all, you are a beginner on the organ."

(*Next day they meet at the church of St. Aloysius. Robert and Mr. M. find themselves at the console, which proves to have two rows of keys, a pedal board of 30 notes, and about a dozen stops. Robert is plainly disappointed at smallness of organ.*)

R.—"What a little organ. You can't make much noise on this, Mr. M."

M.—"It is small, Robert, but it is an excellent instrument for you to begin on. When I was an organ student in London taking lessons from the famous Dr. E. H. Turpin, the teacher of Lemare, he told me one day that he'd like to keep me one whole year on an organ with only one row of keys, pedals and two stops; that was the way, he said, to get a solid foundation."

R.—I wouldn't like that. But sometime when I get so I can play a little on this organ, will you let me take my lesson on your big organ, Mr. M.?"

M.—"Certainly. Well, let's go on. This is not a large organ, as organs nowadays go, having only two keyboards or manuals, as organists call them. On the right side are Open Diapason, Dulciana, Stopped Diapason, Octave. On the left side are Bourdon, Open Diapason, Gedackt, Salicional, Flute Harmonique, and Oboe. Below these on the left—"

R.—(*Interrupting*) "What are those yellow stops over the top row of keys, manual did you call it?"

M.—"Yes, the top manual is called the Swell (*explains the swell box*) and the bottom manual the Great; the yellow stops are couplers, and they have no tone,—they are mechanical. Notice the names: Great to Pedal, Swell to Pedal, Swell to Great We'll find out about them presently. (*M has very craftily not had the wind on yet.*) I see you have been pulling out the stops to see how they sounded, but you didn't get any sound, did you?"

R.—"No; what's the matter?"

M.—(*Puts on the wind.*) "The organ is a wind instrument and has to have some sort of a motor or blower to supply air under pressure. (*Takes R. into the organ or to some place where the motor is, and shows him the way the wind gets into the organ, drawing his attention to the explanations of organ mechanism in Stainer's 'The Organ': goes on with keyboard.*) I'll explain the stops to you, but you sit over in the corner there, where you can not see the console; listen to the sounds while I play. (*M. now draws in succession the Open Diapasons, Great and Swell, and the Octave, as examples of Diapason tone; the Stopped Diapason, Gedackt and Flute Harmonique, and Bourdon Swell, as examples of Flute tone; the Dulciana and Salicional, as examples of string tone; and the Oboe as example of reed tone,—playing a short melodic phrase first, and then a few rich chords. Without telling R. what are ordinarily thought to be the characteristics of each tonal class, he is encouraged to draw his own conclusions or impressions or reactions; ofter R. has expressed himself, he is told the name of the stop, and the department in which it belongs.. After this has been done, and R. is still where he can not see the console, various stops are drawn and R. asked to name the stop. This ought to be donc for several lessons or until R. can name the stops unhesitatingly from the sound. The habit of listening for tonal characteristics ought to be formed early. R. goes back to console.*) You mustn't feel as if you had been injured in being put to practice on an organ of the older type; the manuals are of the proper compass, the pedal board is concave and radiating, and of a later pattern, the stops run all through. You will get a much firmer, cleaner touch than if you practiced on one of the pneumatic or electro-pneumatic organs of the—"

R.—(*Interrupting*) "What do you mean by pneumatic and electro-pneumatic?"

M.—"Let's see; you know the organ that Mr. Smith plays on, don't you?"

R.—(*Grinning*) "Oh yes, he comes to see my sister, and I worked him once to take me to his church and . . Oh yes, I remember we looked into the back of the organ and there were lots of little lead tubes no bigger than your little finger; and he said it was pneumatic action. He let me push some of the keys down, and said the work was all done by little bellows that made the touch very light. Is your organ pneumatic, Mr. M.?"

M.—"No, my organ is electro-pneumatic. When you get so you can play a little on this organ I'll invite you to the church on Sunday after services, and I'll show you the electric cable and the various marvellous devices inside the instrument. And that makes me think: why not go up into this organ a few minutes. It will not take long and you will see some interesting things." (*After turning off the wind they go to the back of the swell box where M. takes down the shutters, revealing the pipes standing in serried ranks, so to speak. This gives M. the opportunity of taking a few of the pipes from the racks and showing R. just how the wind comes from the bellows under pressure and produces tone. The bung can also be taken from the wind-chest and the valves shown covering the aperture into the foot of the pipe. M. can now make it plain that a forcible, direct, silent push must be given the key by the finger or foot in order that the valve open promptly; and can make it equally plain that extraordinary care must be taken in releasing the key so that the valve may readily be closed. Replacing the pipes in their racks, and cautioning R. not to make excursions on his own hook into the organ, the bung and shutters are replaced. They go back to the console and turn on the wind.*)

R.—(*Enthusiastically*) "Say, that's some machine !"

M.—"Yes, it is a fine machine, and a complicated one, too. It will need all your patience and energy to master it. But let's get down to the actual playing. (*R. is seated at the organ, the proper position explained and the pages of the Stainer book turned to excrcises for finding the pedals without looking at them.*) Here is the very first thing for you to do. Feel out the shorter-key pedal groups of two and three keys with your feet, and locate the various long pedal keys by their relations to the groups of two and three short keys. Take your time, but do not on any account look at your feet."

R.—"But the pedals don't sound. What's the matter?"

M.—"Ah! I've forgotten something. You remember that I explained to you that the stops on the right side affect only the Great Organ—they are marked Gt.—and the stops on the left side affect the Swell organ—they are marked Sw. In the same way, stops marked Ped. sound only on the pedals, and you must, of course, draw at least one of them to get any tone."

R.—"But how queer it sounds; it just makes a deep rumbling tone."

M.—"That is because the pitch is so low; it is difficult at first to distinguish low pitches as music. Find the coupler marked 'Swell to Pedal', draw it, and also one of the Swell stops." (*R. does so.*)

R.—"Isn't that funny! See the bottom key on the top manual goes down."

M.—"Yes, that's because you have put down the bottom pedal key: you have 'coupled' the Swell to the Pedal."

R.—"And 'Swell to Great' means that when that coupler is drawn every note on the Swell manual will be coupled to the corresponding key on the Great."

M.—"Yes, you are getting it!"

R.—"Isn't one advantage of the manual to pedal couplers that, when one of them is on, one can, by looking at the manual, see whether one has the correct pedal note?"

M.—"Oh dear, No! You must feel for the correct pedal keys with your feet, and if you find that you look at the manuals when they are coupled, fold a newspaper to the right size and place it over the lower half of the manual coupled. The Pedal uncoupled is like the Double Bass in the—"

R.—(*Interrupting*) "Do you mean the 'bull fiddle'? The great big fiddle that you have to stand up to play?"

M.—"Exactly; the pedal uncoupled is like the orchestra 'bull fiddle' and when you couple to a stop on the manual that sounds an octave higher than the pedal stop you are adding a Cello to the Bass. In the orchestra the Bass and Cello often play the same notes although the pitches of the notes played are an octave apart. You remember I told you what 8 ft, 16 ft, and 4ft on the stop heads mean. (*They go on with the exercises for finding the pedals without looking at the pedal board.*) At first you need not try for exact time; get the right key, and take time enough to know that you've got it. Put the key down quickly by pushing it down with a movement from the ankle; don't move your knees up and down. Connect one tone with the next. No! that's too much: you are running the tones together; have two things in your mind; 1) to take up the key promptly and (2) at the same moment put down the next key promptly. Yes, that is better. Now let's find the work for the manuals alone."

R.—"I should think the touch would be the same on the organ as on the piano."

M.—"Yes, there are things alike for both instruments, and there are different and important differences, too. Here's one: on the piano the touch differs very much with the degrees of force required by the music; in the organ the loudness or softness are dependent on the stops employed, on the uses of couplers, and on the opening or closing of the Swell box. You remember, Robert, how I explained to you the latter? So, remember that on the organ the same smart, strong, virile, firm touch is used in all passages from pp to ff. *Attack decidedly, release decidedly*, ought to be your motto." (*Single notes, chords of two, three and four notes in each hand are then played by Robert for sharp attack and equally sharp release, until he has the idea well in mind.*)

R.—"Don't you think, Mr. M. that it is awfully queer that you have to play just as loudly—so far as your muscular feeling goes—whether you are playing softly or loudly?"

National Association of Organists Convention held in Philadelphia in July

A Review by WILLARD IRVING NEVINS

Fourteen years ago an organization, to be known as the National Association of Organists, was formed at Ocean Grove, New Jersey. This body of musicians, who had as their motto, "An association for good-fellowship among its members and for the general betterment of organ playing." This was the idea of Taft Ewen Morgan, who was the guiding spirit of the association during its early years.

The highly successful convention program covered four days. Some of the work of the various national committees was reviewed on the first day. Early last fall a committee for the Promotion of the Interests of Organists was formed and a letter to the Clergy of America was prepared. This letter, 10,000 of which were printed, was mailed to each member of the N. A. O. and sent to ministerial gatherings of various denominations. This letter has been commended by the Presbyterian General Assembly and has been the subject of a special article by the Rev. Dr. Merrill, of the Brick Presbyterian Church of New York City. In addition to this material many other articles have been prepared and sent out by this committee and plans were made at the convention to broaden the scope of its activities. This is a work which means much to the future of the organist. The association hopes to bring about a condition whereby the vocation of the organist will receive its proper recognition from the public at large.

Another important committee, the Committee of reference, deals with organ specifications and works in conjunction with organ builders. The standardization of the organ is its one great aim.

Following the reports of these committees there were very interesting and instructive talks by men who have made great successes in the art of organ building. These practical talks are always illustrated and give the organist a closer insight of the mechanical and tonal resources of the organ and especially of their own instruments.

As the organ has played a great part in the advancement of the movies, special stress is put on that branch of organ playing. The talks and demonstrations at the Stanley Theatre claimed close attention. The organ in the theatre was at first a great innovation but today we look upon the theatre as being one of the big factors in making the organ in the theatre was at first a great innovation but today we look upon the theatre as being one of the big factors in making the organ in the theatre what it is today. The theatre organists haven't been slow in novation but today we look upon the theatre endeavor. Much modiocrity has existed, both in the music used and in the playing. To better these conditions a Society of Theatre Organists has been formed. The plans of this society were disclosed at the convention and examinations are being prepared as a test for future membership. It is interesting to note that that the ability to play Bach well is one of the chief demands.

Along with these many interesting talks, there were organ recitals by such men as Courboin, Reimenschelder, Gillette, Jennings, The Organ Players' Club of Philadelphia and Sheldon. Every recital was of the highest order and should serve as an inspiration to every organist for his or her coming winter's work. A trip to Valley Forge gave the convention members an ideal outing. At the banquet held at the Presser Home on the last day, was the future plans of the association were outlined. Chicago was chosen for the next convention and each one went away filled with enthusiasm. Henry S. Fry of Philadelphia was re-elected President for the coming year.

Many of the meetings were held in the Wanamaker Auditoriums. One feature was a recital by Courboin on the great Wanamaker organ.

Willard Irving Nevins.

M.—"Yes, I agree with you; but that is the peculiarity of the instrument and you have no bear it in mind or you'll never have a real organ touch."

R.—"But won't that spoil my piano touch?"

M.—"I don't believe you'll do enough organ practice to affect your piano touch. (*Robert grins sheepishly.*) If you practiced hours daily on a tracker-action organ, and never touched the piano, nor did exercises for the wrist flexibility, your piano touch would be injured no doubt; but the amount of organ practice you will get will do no harm!"

R.—"I suppose that a fellow at the piano has just got to remember that it's a piano and not an organ he's playing."

M.—"You've got the idea. Now practice it. Read the left hand of this exercise, please. Connect consecutive tones; on the piano the sound dies away so quickly that one does not realize that the tones are not connected: on the organ the tones last full strength as long as the key is down. Practice holding the consecutive tones too long, that is until there are two keys down at the same time, and there is a bad discord. Now let the first key up sooner, little by little, until the sounds are just connected, and no more. This is *legato*, an important organ touch. Every time you play an exercise or a study use a different registration,that is a different choice of stops, choosing any single stop or combination of stops you like. I will listen next time to your various combinations and choices of stops and tell you which are good and which are inferior. There are few rules for registration; remember however, that 8 ft stops give the normal pitch, the same pitch that the music calls for. If you use a 4 ft stop you are really playing the music an octave higher than it is written; and if you use a 16 ft stop you are making the music sound an octave lower than it is written. There is no reason why you may not combine 8 ft and 4 ft stops, or 8 ft and 16 ft stops, or 8 ft, 4 ft, and 16 ft stops. But you must not forget that the pitch-effect of combinations must be that of the normal or 8 ft pitch. Draw on the Great, the Dulciana and the Octave. (*Robert does so.*) Play the scale of D. (*It is done.*) The Octave is so much louder than the Dulciana that it drowns out the Dulciana, doesn't it? Well, that is a poor combination."

R.—"I don't see why."

H.—"Because the pitch of the passage, as you hear it, is an octave higher than the pitch of the written music calls for."

R.—"Yes, I see. But suppose I play the scale an octave lower than I did before, wouldn't that make the pitch as heard just what the written notes call for; and wouldn't that be a good combination, Mr. M.?"

M.—"Good for you! You have a good head. Yes, the objection that the combination was untrue to the pitch called for is now met, but the poor little, sweet, soft-sounding Dulciana is almost 'lost in the shuffle'."

R.—"Why, Mr. M., it seems to me that the Dulciana is quite plainly heard; I like the effect of it."

M.—"I'm glad to hear you say that; for that illustrates something that I was about to say, which is that, after all, the test of registration is, 'Is it effective?' If the player likes it and the majority of his audience like it, it goes."

"Here is a little book in which I have written down the lesson for the next time; hand this to me at the lesson and that will save our time in finding out from you just what the lesson was. You will see that I've written out a few of the things that I want you to remember while you are practicing—the most important things. Read over the first part of '*The Organ*' giving the history of the organ; study carefully the drawings of the various types of organ action; particularly the drawing of the tracker action that you are playing on; read over the directions for playing the pedals, position, etc; practice the five pages of exercises for finding the pedals, and for playing the pedals (toes only); play four of the exercise for manual alone."

R.—"May I not have one or two of the little things for pedals and manuals, Mr. M.?"

M.—"Don't be in too much of a hurry, Robert. We must begin slowly and carefully; if you hadn't been as well prepared on the piano as you evidently are I would not have given you even so much as I have. You will have all you want to do to get the assigned lesson at all well. Good bye." (*They go their various ways.*)

Arranging Orchestral Music for the Organ

By James Higgs

In the arrangement for the organ of music originally written for the orchestra, just how far it is desirable really to attempt to mimic orchestral effects, and if it is best to attempt to reproduce the tone-color of the orchestra, become vital questions. Also, what are the best equivalents on the organ for the several distinctive groups of instruments which the Masters employed in their works?

The comparison of an engraving and painting has always seemed to me a just parallel with a musical arrangement and its original, and I think in proportion to the real and essential merit of either picture or music, it will justify its reproduction by other means. And just as an engraving is rather suggestive than fully satisfying, especially to those who know the charm of color and tint in the original picture, so, I apprehend, an arranger of orchestral music for the organ or any other instrument must be content if he be able to recall vividly to the minds of those who know the original work those treasured beauties of the score which may be slumbering in their memories. But this, I believe, is more to be effected by suggestive light and shade and contrast of tone, than by the too direct attempt to absolutely reproduce the tone quality.

Music and Blood Circulation

To The Etude.

It is only in recent years that there has been really earnest and interesting research along this line of investigation. Doctors Hyde and Calapino have conducted a series of experiments for the purpose of determining the influence of music on the blood. They communicated the results of their experiments to the "American Journal of Physiology," from which the following brief summary may prove of interest. It was found that the heart was slowed and the force of its heat increased, thus increasing the efficiency of the circulation, by playing a slow march. The blood pressure was increased by the inspiring tones of the national anthem, indicating an increase in muscle tone, and increasing the activity of the digestive, respiratory and excreting organs. Minor tones increased the pulse rate and lowered the systolic and diastolic pressure. These results are worthy of more than passing note because they are positive scientific demonstrations of the physical effects derivable from music.

—Edward Podolsky.

Wagner's "*Lohengrin*"

Some years ago the writer asked one of the most advanced of modern composers in Europe which of all Wagner's music dramas he preferred. The reply came instantly: "*Lohengrin* or *Tannhauser*, because Wagner was in the full exuberance of his teeming youth and had just come into the masterly development of characterizing persons, moods and scenes by means of motifs."

The great master had already fixed upon the plan of motivization in *The Flying Dutchman*, which was produced in Dresden seven years before *Lohengrin* was given first in Weimar. With the production of *Tannhauser* in 1845, at Dresden, Wagner had accumulated a sufficient opposition of the customary lunkhead reactionaries to make the management fear to attempt *Lohengrin*, despite the fact that the composer's first opera, written after the model of Meyerbeer, had been a decided money-maker.

In 1849, Wagner's democratic ideals made Dresden too hot for him, and he was forced to flee to escape incarceration. For a time he found a haven at Weimar with Liszt, but he was obliged to go on to Zurich, where he remained an exile of thirteen years. Imagine the exasperation of writing a masterpiece and not being able to hear it because of the stupidity of a few monarchists, who could not recognize his stupendous importance. With *Lohengrin*, the so-called Wagner movement began and the composer became a "cause" as well as a musician.

The music drama was a long time in reaching foreign countries. For political reasons, it was objectionable to the Parisians, especially prior to the Franco-Prussian War, but it was finally given in Paris in 1887, in London in 1875, in New York in German at the Stadt Theatre in 1871, and in Italian, with a famous cast, comprising Nilsson, Anna Louise Cary, Campanini and Del Puente, in 1874. Thus New York saw the opera several times before either London or Paris.

The familiar story of *Lohengrin*, son of the Grail King, who comes on a mythical swan boat to defend *Elsa* from her persecutors, *Ortrud* and *Telramund*, who would have her put away for the charge of killing her brother, is a very entrancing legend in itself.

Elsa's curiosity, which prompts her to ask for the origin of her hero and champion against his warnings that if she does he will be compelled to forsake her, is of course the dramatic climax around which the Wagnerian plot is woven. While Wagner took much of his material from the epic poem of Wolfram von Eschenbach, he also delved into many other versions of the legend which may be found in the literature of contemporary medieval writers. Thus *Lohengrin* (originally Loherangrin), the son of Parsifal (Parzival), becomes the subject of a Wagnerian music drama over thirty years before the *Parsifal* drama itself was produced. Wagner felt the bond between the works, however, and quoted parts of *Lohengrin* in *Parsifal* by way of suggestion.

When *Lohengrin* was first given at Weimar, Liszt boasted that no expense was being spared, that at least $1,500.00 would be spent in getting the work ready and that they had already ordered a bass clarinet. The cost of one performance now is enormously larger than that. Wagner did not hear *Lohengrin* until eleven years after it was first produced at Weimar. The famous composer was then permitted, by the powers that be, to go to Vienna. In the meantime, the Wagner cult had been growing all over Germany and Austria, and the early Wagner operas were beginning to draw large crowds. Probably no more entrancing or more fervid music has ever been written than many of the parts of *Lohengrin*.

The Story of "*Lohengrin*"

The story of the opera is woven about Lohengrin, son of Parsival, the keeper of the Holy Grail. With this is blended certain features of the Celtic legend of King Arthur and his Knights of the Round Table.

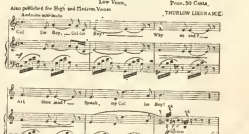
Act I. Banks of the Scheldt, near Antwerp. *Henry I*, of Germany, arrives at Antwerp to raise a force to repel the invading Hungarians. *Gottfried*, young son of the late Duke, has disappeared. His sister, *Elsa*, is accused of his murder by *Telramund*, husband of *Ortrud*, the Prince of Friesland's daughter, who claims the dukedom. *Elsa* is summoned before the *King* to submit her cause to settlement by combat between *Telramund* and the knight of her choice. She describes a Knight of her dream, *Lohengrin* appears in a swan-drawn boat and defeats *Telramund*.

Act II. Exterior of the King's castle. *Telramund* and *Ortrud* plot revenge and the recovery of lost honors. *Ortrud* draws *Elsa* from her chamber, induces her to intercede for *Telramund's* release from pronounced penalties and instills doubt in *Elsa's* mind regarding *Lohengrin*. *Ortrud* dramatically halts the bridal procession, *Telramund* accuses *Lohengrin* of sorcery, but the ceremony proceeds.

Act III, Scene I. *Elsa's* bridal chamber. *Elsa* urges that she know the forbidden secret of *Lohengrin's* origin. *Telramund* breaks into the apartment to attempt *Lohengrin's* life and is himself slain.

Act III, Scene II. Banks of the Scheldt. Before the *King*, *Lohengrin* discloses his identity and announces that now it is necessary that he return to protect the Holy Grail. The *Swan* reappears. From the boat *Lohengrin* sings his farewell to *Elsa*. He disenchants the swan which is *Gottfried* subject to *Ortrud's* enchantment. A white dove takes the place of the *Swan* and *Lohengrin* sails away as *Elsa* expires in her recovered brother's arms.

PRINTER'S MISTAKE resulted in the Virgil Conservatory ads. in the last several issues reading "Grades One to Four," instead of "Grades One to Six" for the 175 Pieces and Studies by Mrs. A. M. Virgil.

See page 691, this issue

Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

The Concert Violinist

Thousands of ambitious violin students, scattered all over the world, a large proportion of them in this country, are bending all their efforts towards mastering the violin to a point where they can become concert violinists and achieve fame and fortune. They do not wish to teach or to play in orchestra; they wish only to concertize, and have their names appear in the small coterie of stars who are known the world over as the kings of the violinistic profession. Of these thousands all but a pitifully small number will be doomed to disappointment.

Two Classes

Public solo violin playing may be divided into two classes. First comes the lyceum, and chautauqua work, society engagements in private houses, and minor concerts; and second—concerts of the first rank. Work of the first kind is very poorly paid, and the number of applicants for it is very large. In lyceum and chautauqua work the salaries range from $50 to $100 a week, or possibly more in special cases, where the player is of high artistic rank or very well known. The railroad fares are paid, but the performer must pay his own hotel bills, and all other expenses, from his salary. Everyone who has ever traveled under such circumstances, knows that expenses "on the road" are very high, and the discomforts very great. I have talked with many performers who have spent years in this lyceum and chautauqua work, and almost all of them say that the violin teacher, or orchestra player is able to save much more, and live a much happier life.

The Lure of Travel

A friend of mine, a young lady of Chicago, who is an excellent violinist, traveled for eight years as solo violinist in lyceum work. At the end of that time she settled down as violinist in a large motion picture theatre in the Canadian Northwest. She was paid a good salary; and, after six months of it, she declared that nothing could induce her to go back to traveling lyceum work, with its long strings of small town concerts and uncomfortable small-town hotels. She advises all young violinists to teach, or play in orchestra in preference to doing lyceum or chautauqua work, unless they should wish to do it for a year or two for experience.

The great proportion of students aiming at concert violin work, however, do not consider this lyceum work at all Their eyes are fixed on the higher rewards of the profession. They wish to become really great, and play at concerts of the first rank. They read of the large sums paid the great violinists of the day. They read of their great public triumphs, their tours all over the world, their expensive vacations in the mountains and at the sea-shore, and the rivalry of the phonograph companies to embalm their playing for all time in phonographic records.

The trouble is that students who have set their heart on becoming great concert violinists, recognize neither the genius it requires for such a career, nor how comparatively small a number of concert violinists is necessary to do all the concert violin playing which the world requires. Take the United States, our own country, for example. The really important solo violin engagements in any musical season are done by not more than ten violinists, and the greatest part of these engagements is done by half that number.

The number of really important violin engagements is comparatively small, considering the great number of violinists who are competing for them. Take the average town of 50,000, and we rarely find that it supports more than one or two important violin recitals or concerts by a first rate violinist, in a whole year. Some of the smaller towns may go for years without being visited by an important violinist. Of course there seem to be many violin concerts in the larger cities but even here it is not great in comparison with their size.

$25,000!!!

For the making of a great solo violinist there must be a rare combination of circumstances. He should have a technic capable of coping with anything which has been written for the violin; he must have a very large repertoire, including all the leading works for the violin, which he must know from memory and be capable of playing at a moment's notice; he should have the soul of a poet, a glowing temperament, and a striking personal appearance. He should have youth, a perfect nervous system, and great personal charm. Besides all these he should have an individuality which at once interests and charms his audiences, and stamps him in their eyes as a genius. Last but not least, if he is a new-comer, and has, as yet, done no public playing, he should have a bank account of $25,000.

Costly Debuts

At the present time, so keen is the competition in concert violin playing, that the establishing of a new violinist before the public, is a good deal like introducing a new breakfast food or patent medicine—it takes a barrel of money. In such a case a vast amount of preliminary and very expensive advertising must be done. First concerts are a dead loss; as practically all the tickets must be given away. The new artist must have a manager, and New York managers now demand from $2,000 and up, as a preliminary fee, before they will take on a new comer. Advertising and booming must be continued and this all takes money. Sometimes the manager fails to get a single paid engagement for his client.

Violin teaching has been reduced to an exact science by the eminent violin teachers of this country, and Europe; and the result is an enormous over-production of concert violinists. For this reason I should advise any violin student who is studying for the profession, and does not wish eventually to teach nor to play in orchestra, not to risk spending several years of his life in studying to be a concert violinist, unless he has the assurance of eminent musicians that his talent is of the very highest rank, and unless he has the assurance of large financial backing, as soon as he is ready for the concert platform.

What a Late Beginner Accomplished

THE ETUDE has often stated that a student beginning the study of the violin at an adult age could not hope to build up more than a limited technic, although a notable exception is sometimes found. A number of interesting letters have been received from violin readers on the subject. One, in particular, from a gentleman in a western State, shows what determination and an unending love for the violin were able to accomplish. The letter is as follows:

"A recent article of yours, replying to an inquirer about the possibility of one being able to learn to play the violin after reaching maturity, is very discouraging to an old one who wishes to try.

"Your advice would be ruinous to many Westerners, who have had slight chance to study more than the simple, common school branches in their teens, yet finally accomplished much when opportunity presented itself later in life.

"As one of these, I wish to encourage the belated one to try. I, as a country boy, knew not the meaning of violin teaching till in my twenties. I attended college, graduating with honors in one of the professions, and at the beginning of the panic of 1893 found myself trying to make both ends meet.

"I accepted a position that required ten to twelve hours' daily labor. I had fiddled a little and had, perhaps, fifteen lessons of indifferent class. I made no further effort to learn the instrument for fifteen years. Then, at forty-three, I tried to see if it could be done. I studied for five years with one of the well-known teachers in a large Western city, continuing to work eight to twelve hours daily. I then studied one year at the Conservatory of Music. During this time I took advantage of every chance to do ensemble work. I practiced two hours each evening, when possible, even after a particularly hard day's work.

"During the years of lessons I studied Hohman, Hermann's *Double Stops*, Kreutzer, Fiorillo, De Beriot's *Seventh Concerto* and *Scene de Ballet* and Rode's *Seventh Concerto*.

"During the past two years I have held the first chair of the second violins in two orchestras which have played Mozart's overture, *Marriage of Figaro*, Haydn's *Second Symphony (Minuet)*, selections from *Maid Marion, Boadbil*, and others of that class. Both orchestras include professionals and those students that can play their parts.

Perseverance and Concentration

"I do not claim any special ability as a student unless perseverance and ability to concentrate be classed as such, though I was taught in early life to eliminate the word 'cannot' from my vocabulary, and when a goal was once set never to quit until it was reached—advice which I have always found it good to follow."

Our correspondent certainly deserves credit for his good work following so late a start. Probably the playing he did in earlier years gave him somewhat of a foundation to build on when he started at the age of forty-three. One of the reasons why these late beginners so often fail to accomplish what would be possible for them, is that they become discouraged so easily, and give up after a few weeks of practice. The child does his allotted task every day, without worrying about the future, while the adult beginner expects immediate results.

Notwithstanding the fact that we occasionally find a late beginner who makes considerable progress in violin playing, it is a well-proved scientific fact that professions and occupations which require great muscular agility and perfect coördination of the two sides of the body, can only be mastered in their highest perfection by beginning in childhood. Performers on musical instruments, jugglers, acrobats, equestrians, and a vast number of others, must begin early in life, if they would become real masters in such occupations.

However, the late beginner on the violin can learn a good deal—enough to afford himself and his friends much pleasure—if he will put himself under a good teacher and practice faithfully and not expect too much.

Prejudice

With practically all the famous concert violinists, and literally all the symphony orchestra violinists using the wire E string, we occasionally hear a wail from a very small contingent of violin players that its use is all a mistake, and that we ought to go back to snapping gut or muddy toned silk. They contend that the tone of the wire E is harsh and metallic, that its use will, in time, ruin the tone of a violin, that it cuts the bow hair, that it cuts the bridge, the nut, and fingerboard, that it is hard on the violinists' fingers, that it is impossible to make the proper tone and shading on a wire E.

It will be noted that these objections usually come from either amateurs, who can only play a little, or from old men, who have used gut or silk strings all their lives, and who are very slow in adopting any improvement.

Now let us consider a few of these objections. One of the principal of these is that the complaining ones cannot endure the tone of the wire E, because it is harsh and metallic. If this is the case, why is it that the greatest violinists of the age, like Kreisler, Heifetz, Elman, the late Maud Powell, Ysaye, Thibaud, and many others, do all their public and private playing on the pernicious wire E, and will have no other. These violinists possess musical hearing of the highest excellence, and they stand out from millions as possessing the keenest appreciation of all that is fine and beautiful in violin tone. Yet they continually use the despised wire E in preference to all others. If the wire E is good enough for the violinists above named, it surely ought to be good enough for people who only "fiddle a little". It is also true that if the tone of the wire E is as bad as its detractors claim, the directors of the great symphony orchestras would certainly not allow its universal use by the violinists in their orchestras.

In regard to the ruining of the tone of a violin by the wire E, there is no proof whatever that such is the case. The great violinists of the day have their violins, among them some of the finest specimens of Stradivarius, Guarnerius, Bergonzi, Amati, etc., strung with the wire E at all times. The value of these violins runs into many thousands, and naturally their owners would not string them in such a way as to ruin them. Thibaud, the greatest violinist of France, assured me that he could not detect the slightest injury to his Stradivarius violin by the use of the wire E.

Again it is claimed that the wire E is hard on the fingers of the player. If this is the case, how do the violinists of our best symphony orchestras and grand opera orchestras, stand it to play many hours a day, year in and year out, on the wire E?

It is no doubt true that the wire E wears the bow hair somewhat faster than gut or silk, but then, horse-hair is cheap, and a few extra re-hairings of the bow is a matter of small importance. As to the wearing of the bridge and nut, this is a trivial matter. The nut wears very slowly, and the bridge can be inlayed by a small piece of ebony where the E string rests, which takes care of that objection.

As to the wearing of the fingerboard, this happen in the case of all strings. Every violin occasionally has to have the little gutters, where the strings have worn, scraped out and the fingerboard made level, and when the wood has become too thin by repeated bevelings, a new fingerboard is necessary.

In spite of all objections the steel E has come to stay; first, because it does not break; second, because it stands in tune better than any string ever made; third, because its tone is clear and brilliant under all circumstances, and does not become dull owing to the wear of sweaty fingers, as in the case with gut or silk; fourth, because, with the assistance of the little tuning attachment fastened to the tail-piece, it can be tuned in four or five seconds; fifth, because it does away with slipping pegs.

It must be said however that the advantages of the wire E does not extend to the wire A, D, and G strings. In the case of the A and D strings, fine Italian gut gives the best results; and in the case of the G, gut, wound with silver wire should be used. D strings of gut, wound with aluminum wire also gives good results.

How to Play Tenths

The violinist, who would play tenths well, must have a large hand, or at least a large stretching capacity, a nice perception of distance in fingering, a keen, quick ear which takes notice of the accurate intonation of both tones of the interval, and sufficient perseverance to master the difficulties of this somewhat tedious department of violin technic.

Tenths, where both tones are fingered are rare in orchestra music, as it is found much better to divide the violins, where tenths are required, one violin taking the upper, and the other the lower note. Chords at an interval of the tenth such as the following, where one of the tones is an open string

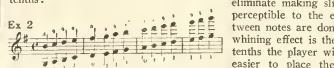
Ex.1

are, however, quite common in orchestra parts, as they offer no special difficulties.

A series of tenths, where both tones are fingered, is met with sometimes in concertos and miscellaneous violin pieces, although they are by no means common.

The following gives the scale in G in tenths:

Ex 2



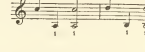
The first chord offers no difficulty, as the lower note is the G string open. The second chord, in which the lower note is in the first position, and in the third position, is quite difficult for players whose hands are very small or have a limited stretching capacity. Tenths become easier in the higher positions, owing to the fact that the intervals lie closer together. As the fingerboard is ascended, a point is reached where the distance between the fingers in playing tenths is no greater than in playing octaves in the first position, and from that on up it is less.

One of the chief difficulties in playing tenths comes from the fact that the intervals played by the finger taking the higher note of the tenth are smaller than the same intervals played by the lower finger, owing to the constantly decreasing length of the strings involved as the player ascends the fingerboard. For instance in the scale above, in proceeding from the second to the third chord, the first finger, moving from A to B must move a greater distance up the fingerboard than the fourth finger moving from C to D, although each moves a whole tone. To conquer these differing intervals is one of the chief difficulties in playing tenths, as it is to a less extent in playing octaves.

Another difficulty is the differing finger pressure required for the lower and upper notes of the chord. Every violinist notes that from the nut to the bridge, the strings lie gradually higher above the fingerboard, and that it requires a constantly greater pressure to press the strings to the fingerboard as we ascend. This is one of the characteristics of the construction of the violin. In playing tenths, the string where it is pressed by the first finger lies nearer the fingerboard than the string where it is pressed by the fourth finger. The fourth finger consequently must overcome a somewhat greater resistance in pressing the strings to the fingerboard, than is the case with the first finger.

In playing tenths, as in octaves, the fingers must not be removed from the strings, as each successive tenth is played, but must both remain on the strings, moving rapidly between notes, so as to eliminate making slides which will be too perceptible to the ear. If the slides between notes are done too slowly, a sickly, whining effect is the result. In practicing tenths the player will find that it is much easier to place the fourth finger in its proper position and then stretch back with the first finger than it would be to place the first finger in position and stretch up to the fourth finger. For this reason an exercise such as the following might suggest itself. The exercise, it will be noted commences with the higher note of the chord, the lower is then stretched back in position, and then the chord is played:

Ex.3



Even if practiced with the utmost diligence, tenths are barred to many violinists on account of small hands or small stretching capacity. However many violinists could play them if they would devote enough practice to increasing the stretching capacity of the hand. The human hand will stretch like a kid glove if the stretching is

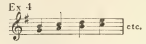
done judiciously. Practicing octaves on the viola is an excellent preliminary to practicing tenths on the violin, since, the intervals being greater on the viola, the hand and fingers are gradually stretched.

In practicing tenths, the greatest care must be taken not to over-do the stretching. I have known violin students to be put out of commission for many months, on account of being too rough with their hands in stretching. It is very easy to strain the tendons and muscles, and perhaps permanent injury will result.

Tenths should of course be played, as in the case of everything else, in faultless intonation; but there is one thing which the player has in his favor in playing a passage in tenths, a slight deviation from absolute intonation is not so perceptible to the average listener, as would be the case in playing octaves. Almost any listener can tell when octaves are played out of tune, but in the case of tenths a very slight deviation is not so noticeable, although of course apparent to the trained musician.

Where a passage in tenths occurs which the violinist cannot master, it is not a bad idea to substitute thirds, as in the following example, where thirds are substituted for tenths in the first four chords of the key of G, as given above. Of course the thirds are not as effective as the tenths, where the composer has indicated the latter, but they will have a fuller and more elaborate effect than playing single notes.

Ex. 4



The violin student who wishes to perfect himself in playing tenths will find a number of scales in tenths, carefully fingered, in Schradieck's Scale Studies, and in other works on violin technic. The chromatic scale in tenths should also be practiced. Even the violin student with very small hands, who cannot get his stretching capacity up to performing tenths sufficiently well to admit of his using them in a public performance, will find their study an admirable gymnasium for increasing the stretching capacity of his hand, if he does not do the stretching too violently.

Maud Powell's Violin

THE late Maud Powell, accounted during her life time as America's premier violiniste, had, in addition to her remarkable musical gifts, a singularly lovable character. On her death bed Miss Powell expressed the wish that her favorite violin, a fine Guadagnini, be used, after her death, by some great violinist, who would appreciate it. It is announced that Mr. Godfrey Turner, Miss Powell's husband, in following out the wishes of his famous wife, has loaned the violin to Miss Erika Morini, a gifted young Austrian violiniste, still in her teens, who recently arrived in the United States.

Many famous violinists have been the lucky recipients of noted violins. We are told that the owner of a priceless Cremona, who was an amateur violinist, once went to hear Paganini. He was so overwhelmed by the legerdemain of the wizard of the violin that he sent him his violin the next day as a present with the following note: "I send you my violin as a present. Having heard you, I can never again desecrate by my feeble efforts the noble instrument I am sending you."

The Queen of Spain presented Sarasate, the famous Spanish violinist and composer of violin music, with a fine Stradivarius violin which he constantly used in his concerts. The English admirers of the late Dr. Joseph Joachim, one of the greatest violinists who ever lived, subscribed a sum to purchase a noted Stradivarius violin, which was presented to him, and which became one of his favorite concert violins.

Lady Palmer, wife of an English nobleman, and well known member of Parliament, bought two fine Stradivarius violins, one of which she presented to Kubelik, and the other to Francis Macmillen, the American violinist.

A Perspiration Remedy

Excessive perspiration of the hands is a deadly foe to good violin playing, and there are very few who are not troubled with it, if not constantly, at least at times during the excitement and nervousness of playing in public.

Dr. Royal S. Copeland, the well known commissioner of health of New York city, gives the following advice to people who suffer from perspiring hands: "Bathe your hands in cold water. Rub with a 10 per cent. solution of salicylic acid, in alcohol. Having dried them, apply a little of a 10 per cent. solution of formaline or a 1-1000 solution of permanganate of potash.

Little Hints

One of the most annoying sources of peg trouble is where the holes in the pegs, through which the strings are passed; are not bored in the right place. If the holes of the A and E pegs, are bored too near the right wall of the string box, the string, as it wraps around the peg, binds, and locks the peg so that it will not turn. If the holes are too far to the left the string binds at that side, and prevents the peg from going far enough into the left wall of the string box to hold, with the result that the pegs are continually slipping. The same thing happens if the holes in the D and G pegs are bored too far to the right or left. When trouble of this kind is experienced, new holes should be bored. The repairer can do this in a few minutes; or, if the violinist is at all handy with tools, he can do it himself.

An awl, with a square end like a chisel should be used for the purpose, as a tool with a sharp needle point is liable to split the peg.

Violin Questions Answered

A. S. H.—*Pizzicato* in violin music means that the string is to be plucked or plucked without using the bow. The word *arco* means that the bow is to be used. If nothing is said, the bow is used. A *pizzicato* passage must be specifically marked, and when the bowing is to be resumed the word *arco* is used to indicate it.

2. A passage like the following

must be played with three separate impulses of the bow, either up or down as the case requires.

G. R. W.—For very simple violin and piano pieces for beginners, you might get the *Harvest of Flowers, Book I*, by Weiss, and the *Young Violinist, Ten Pieces for Young Violinists*, by Frederick Franklin. 2. There are several arrangements of various arias from *Carmen* in fantasia form. I do not know of a sixth grade arrangement of the *Toreador Song* from that opera, alone, for violin and piano. 3. For violin duets with piano accompaniment you might get the *Symphonies Concertantes*, by Dancla, and *Twelve Duets*, by Mazas, Op. 38, Book 1. As you do not state just what character of music you wish, it would probably be more satisfactory to get a catalogue from the publisher, or have a number of pieces sent on selection.

How to "Arrange" for Small Orchestra

By Edwin H. Pierce. Part IV

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following articles, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible]

AN interesting, practical comment on the utility of that branch of art which we are treating of in these papers is furnished by the fact that between the completion of Part III and the commencement of the present section the author was delayed several weeks by the call to do a number of jobs of "arranging"—eight for an amateur minstrel show, two for a professional vaudeville act, and two for incidental music for a movie film!

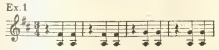
In our last article we discussed the first violin part and the orchestral piano part. We next take up the

Second Violin Part

All remarks as to compass, etc., made under the head of "First Violin" apply, of course, equally to the second. The list of chords these given should also be noted. In arranging a hymn-tune, a part-song, or anything in which the musical fabric consists of a web of melodies (as, for instance, in a *Saraband* by Bach), the second violin has simply the alto part, like a human voice, with possibly the occasional use of easy chords. In marches, dance music and melodies with a simple accompaniment, however, it is apt to consist almost entirely of chords, usually played on the after-beats. If the arranger can play violin a little himself, he will choose easier and more effective chords than one who is guided on a merely theoretical basis.

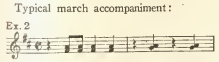
Typical waltz accompaniment:

Ex. 1



Typical march accompaniment:

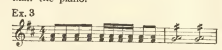
Ex. 2



These and similar accompaniment figures are apt to be so persistent as to become wearisome to the players themselves. If you can manage to introduce a little strain of counter-melody somewhere in a second violin part the player will inwardly bless you.

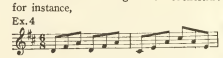
Repeated chords, even very rapid ones, are much used, and are not difficult. The violin has a greater facility in "repetition" than the piano.

Ex. 3



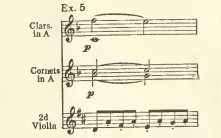
There are certain accompaniment-figures found in piano music which need special treatment when arranged for orchestra: for instance,

Ex. 4



These are perfectly easy to play, but unless supported by sustained notes (usually in the wind instruments) have a somewhat dry and thin effect. In a large orchestra this function is apt to fall to the French horns; but if you have no horns you can use two cornets, clarinet and cornet.

Ex. 5



[NOTE.—The cornets and clarinets appear to be written in a different key from the violin. This will be explained later on.]

In case you are sure of having a piano, the regular second violin part is not if any very great importance. Some recent arrangers supply a so-called "Obbligato" violin part, containing instead bits of counter-melody, and where these are not demanded, doubling the first violin part at the unison or at the octave below. It is well to write both, to be used as occasion may require. With a piano, but a scarcity of wind instruments, it is very serviceable.

At this point we advise the student to arrange a regular second violin part to Moszkowski's *Serenata*—the piece on which we already began work last lesson.

(To be continued)

How I Use My Etude

By Mrs. S. E. Foster

Editor's Note: We rarely publish a letter like this although we receive hundreds. However, we thought that many readers of The Etude might like to follow a similar plan. One Etude friend wrote us recently "The Etude has been like a visiting conservatory to me. During the years I have taken it the magazine has contained some of the most profitable lessons I have ever had. Some of my teachers have wondered why I have progressed so rapidly. The reason is that I never miss reading and playing the Etude from cover to cover every month of my life."

FIRST, I read each article, especially those bearing upon piano work. With a pencil I underline all the best ideas and suggestions; then the underlined parts are easily reviewed. If it be an article which requires working out at the piano, this is done very carefully till the technical points are all mastered. Exceptional articles, dealing with the underlying principles of teaching or technique, are copied in a scrap book. If their ideas are better than those which I have been using, they are immediately adopted.

Much may be said about the charm of a new piece. The ETUDE serves admirably in this respect; for I note a piece which I know will please a certain lagging pupil; and many, many times those from the ETUDE have saved the day.

When I have gleaned the valuable contents from a copy, if it contains pieces suited to a certain pupil, I give that copy to him. Many new subscribers have been gained in this way.

By carefully reading the advertisements, I have found several books which have been valuable aids to my work. The Publisher's Notes are always read with interest. Through them books and music often have been procured at a generous discount.

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

October 1921	Special Offer Price
Carnaval Mignon—Schutt	$0.40
Child's First Book of Melodies—Honska	.30
Child's Musical Friend (4 hands)—Wohlfahrt, Op. 87	.35
Child's Own Book—Grieg, Tapper	.12
Composition for Beginners—Hamilton	.60
Earlier Duets—Kinross	.30
Elementary Piano Music—Neely	.50
Evangelistic Piano Playing—Schuler	.50
Great Singers on the Art of Singing—Cooke	1.00
Instructive Pieces in All Keys—Greenwald	.40
Melodies for Teacher and Pupil (4 Hands)—Mrs. H. B. Hudson	.30
Modern Violin School—Linburg	.40
Mother Goose Fantasy—Nevin	.50
Original Four Hand Pieces	.60
Preparatory School to Bach—Liftl	.35
Preparatory School to the Sonatina—Liftl	.40
Prince of Peace—Wolcott	.40
School of the Pianoforte, Vol. III—Theodore Presser	.25
Secular Duets	.60
Selected Violin Studies in Second, Fourth and Half Positions—Levenson	.40
Tiny Tunes for Little Tots—Scarmolin	.30
Twelve Well Known Nursery Rhymes—M. Greenwald	.35
Violin Studies—Kreutzer	.40
Wedding and Funeral Music for the Organ—Kraft	.60

Choir and Chorus Music for this Season

Our very complete octavo Catalog will appeal particularly to discriminating choir and secular chorus directors, as it contains just the class of music that is being sought.

Choir directors will find described in its pages ample material from which to select appropriate music for the various church festivals as well as hymn and scriptural anthems for Sunday morning and evening use and concert numbers for special musical evenings.

Grouped in our Catalog are chorus numbers from the oratorios of Handel, Mendelssohn, Gounod, Gaul, Stainer, Rossini and Costa, forming a treasury of standard compositions.

Anthem writers, who have given us many fine examples of contemporaneous church music that find favor with choirs maintaining a high standard of excellence, are Edward Shippen Barnes, W. Berwald, C. D. Blount, F. H. Brackett, A. U. Brander, J. S. Camp, Louis A. Coerne, W. Dressler, A. W. Lansing, Harry Rowe Shelley, Walter Howe Jones and Robt. M. Stults—to mention but a few whose compositions we publish.

In addition to anthems arranged for the usual four part mixed voices, we have choir music written especially for men's quartettes and choruses, anthems for women's voices and for juvenile choirs of unchanged voices.

Describe your needs and let us send you with our octavo Catalog an "On Sale" package of church music. We are sure you will find therein many anthems of merit.

Our Secular numbers are no less important and should be considered by every live chorus director in the preparation of Fall and Winter programs. Excellent composers are represented, such as Addison F. Andrews, R. E. De-Reef, Julian Edwards, A. W. Marchant, W. H. Neidlinger, H. H. Pike, Bruce Steane, A. W. Thayer and many others.

These Secular numbers are grouped for mixed voices, male voices and women's voices; the latter in four, three and two voice parts.

School collections in any of the above groupings, will be sent gladly for inspection, to school music teachers and supervisors.

Our 'On Sale' privileges are exceptionally attractive and our publications are subject to the very best professional discounts.

Write us today and let us demonstrate what the Presser service can do for you.

The Teacher's Business Management of 1921-1922 Season

The music teachers of this country are responsible for the growth of the Theodore Presser Co. to the greatest music teachers' supply house and therefore the Theodore Presser Co. always aims to render the teacher every possible and reasonable service. The confidence and friendly patronage of many thousand teachers is greatly appreciated by the Theodore Presser Co. and all endeavors are made to make dealings between the house and music teachers mutually profitable.

The best professional discounts on all publications are offered by the Theodore Presser Co. and Presser publications are subject to an even more generous discount despite the fact that they are priced more reasonably than the general run of publications. This ability to price more reasonably is due to careful purchasing of paper, and to producing publications of such merit as to warrant the printing of large editions, thereby reducing the costs through quantity production.

Another important feature of Presser service is the "On Sale" plan which enables the teacher to test the suitability of various publications without making an outright purchase of the same. A teacher need but state in an order for an "On Sale" lot of music, the number of pupils to be taken care of and the grade and style of material desired and a specially selected number of publications will be sent by the Theodore Presser Co. with the privilege of returning all not used.

We call these points to your attention now at the beginning of the season of 1921-1922 because it means considerable in the course of a year to the teacher who purchases all supplies from the Theodore Presser Co. Money saved in purchases means considerable to all business enterprises and surely the teacher should be no less careful about such things than the good business man. If you do not have Presser discounts. On Sale particulars and helpful lists and catalogs send for them now. Our little booklet "Guide to New Music Teachers on Teaching the Piano" is also free for the asking.

Elementary Piano Music By Herbert Neely

This work is now actually on the press. The work is entirely completed and we fully expect to send out advance copies before the next issue but we want to give still another opportunity to those desiring to procure a copy at a nominal rate. Our advance price is but 50 cents. This is less than half what the book is worth.

Music on Sale to Teachers, Schools and Colleges of Music

Notwithstanding the promise of poor business this fall, we are happy to announce that the educational interests of the country will not in any way be affected. We are as well, if not better, prepared to take care of the sheet music and music text book needs of every school, college and teacher in the country, as we have ever been before.

This is particularly true of our On Sale plan. We are prepared to send promptly to any teacher or school of music, a liberal supply of music selected from our catalogue according to the directions sent us, that will furnish sufficient material for almost every necessity of the season.

These packages can be added to for special needs or for anything needed for individual cases.

The discounts are the same as our liberal discounts allowed on cash account. Anything not used at the end of the season is returnable. An On Sale blank will be sent for the asking.

Do not overlook our New Music On Sale plan by which the larger selection of the year is supplemented. Packages of piano or vocal music or both are sent out once a month during the busiest teaching season, made up of new music. These packages contain either eight or fifteen pieces and the piano sets are classified as to grade. A postal card will bring these, a postal card will stop them.

The educational music interests of the country certainly have awakened to the fact that the Theodore Presser Company is able and willing to furnish the best material for every need in musical education, promptly and satisfactorily and according to the most liberal terms as well as at the lowest prices it is possible to get anywhere from any firm.

Our Talking Machine Department

Victor and Brunswick records are still in great demand, and our sales during the past Summer show a decided increase over the same period of 1920. One of the contributing causes of this gain in a year that has not been regarded as up to 1920 prosperity is that our business lines, is the fact that customers have been able to get hundreds of records that had been unobtainable for a long time, due to a factory shortage. While there are still many valuable and popular Victor records missing, the situation is so greatly improved that a good percentage of all orders can now be filled the same day we receive them. This brings us to the point of assuring our many customers throughout the country that we are now in a better position to fill orders for Victor records than at any time since the war, and if you have not yet tried us on *that list of records* you have been wanting so long, send us your order without delay. Our location in Philadelphia, just across the river from where these records are made, is an advantage that has enabled us to fill many an order promptly, and to obtain goods not to be had in other cities.

Our business in Brunswick records is also steadily on the increase, and if you have not added any Brunswicks to your collection, you should do so without delay. They are good records, and several of our very best artists, including Vladowsky, Namara, Merle, Irene Williams and Bonelli are under contract to make Brunswick Records.

If you are not so fortunate as to possess a phonograph, we would be glad to send you literature of the Victrola, Brunswick and Cheney instruments, and at the same time tell you how easily you may buy one through the Presser house. Many musicians, especially teachers of vocal music, find that a phonograph is a very valuable and necessary addition to the studio.

Mother Goose Fantasy By Arthur Nevin

We are pleased to announce the publication of a very important work by an American composer, Arthur Nevin, brother of Ethelbert Nevin. The title of the work is *Mother Goose Fantasy*. We look forward to this work becoming one of the most important productions of the season. It has all the elements to make it acceptable. First of all it has pleasing music of an average range; it required very little stage setting and can be performed by a metropolitan company as well as well as a company in a small town or a school, and can be condensed without breaking the continuity. There are seven Mother Goose melodies introduced, each of which is complete in itself. At the time it was performed under the author's direction at the National Association of Women's Clubs there were only four of these melodies completed but it has since been increased to seven. It also has this advantage that any one of these parts can be performed separately. The work only requires one soprano, the rest of the cast is a chorus of children ranging from eight to eighteen years.

The Dream Maid is a lyric soprano, her part may also be intoned or spoken. This Dream Maid, who has just entered young womanhood, has discovered, while sitting in her garden, a Mother Goose book that the children had left lying around and this book leads her back to her own childhood. In her youth she thought of these little people as actually living in some land beyond the pale of mortals and remembers how her childish imaginings carried her into the realm of these jingle folk. Now, in her young womanhood, running over the leaves of the book, she revels in retrospection, voicing with delight her dreams of the past. She is surrounded by the presence of the Mother Goose characters that frolic around her. This is an outline of the plot of the cantata.

The chorus parts are arranged for two voices and can be sung by either boys or girls. The performance will take about forty-five minutes to perform and is suitable for a woman's club in particular, school or high school or for a university.

The work is now in the engravers' hands and it positively will be ready so that it can be performed during the holidays. It makes an excellent work to be given during Christmas week. Our special advance price is 50 cents postpaid.

Carnaval Mignon Ed. Schutt

Ed. Schutt's *Carnaval Mignon*, Op. 48 is a suite of six numbers: *Prelude, Sérénade d'Arlequin, Tristesse de Colombine, Polichinelle, Pierrot reveur* and *Spanarelle*. This work in a new edition will be added to the Presser Collection. It is a most popular suite, each of the numbers being a gem in itself. Moderately advanced players will enjoy this truly delightful piano music.

The special introductory price in advance of publication will be 40 cents, postpaid.

The Prince of Peace Cantata By J. Truman Wolcott

This is a work which we are pleased to accept. It will be the last published work of Mr. Wolcott as he passed away a year ago. His works are all known as pleasing, melodious, with attractive choruses and of a medium grade. This is a general cantata with the words taken from the Bible. It begins with a recitative the same as the *Messiah* of Handel, "Comfort Ye My People." There are a few other selections from the Bible that are the same as the *Messiah*. The work takes a little over an hour to perform and is suitable for general occasions including Christmas and Easter.

The special advance price that we have put on the work is but 40 cents postpaid.

Player's Book School of the Pianoforte Vol. III By Theodore Presser

There is no work in our catalog that has been received with such enthusiasm as the first and second volumes of this series, known respectively as the *Beginner's Book* (Red Book) and the *Student's Book* (Blue Book.) The announcement that a third book to be known as the *Player's Book* (Green Book) is to be published in response to the immense demand created for it will be pleasant news to the many who have used these books. This volume begins where the Student's Book left off and proceeding by carefully graded steps takes the student through that most delightful period of study where many interesting piano compositions can be performed to the delight of parents and friends as well as the progressing pupil, himself. This work is nearing completion and we would advise the early placing of your order if you wish to obtain this valuable volume at the very low advance of publication price, 25 cents.

Instructive Pieces in All Keys M. Greenwald

In the elementary and intermediate stages of piano study pupils are prone to become familiar with certain of the most used keys, to the exclusion of all others. This new book, which may be taken up right at the beginning of third grade work, is intended to furnish a pleasant and practical vehicle for familiarizing the student with all of the major and minor keys. There are twenty-four study pieces in well contrasted styles, each in a different key. This book may be used in conjunction with any course or set of studies.

The special introductory price in advance of publication is 40 cents, postpaid.

Tiny Tunes for Little Tots A. Louis Scarmolin

This orginal work is made up of some very tuneful little characteristic pieces, in which however, in place of the conventional accompaniments, one finds some elementary polyphonic construction. It is a delightful little study book and it will prove most interesting to bright young pupils. None of the pieces go beyond the second grade in point of difficulty.

The special introductory price in advance of publication is 30 cents, postpaid.

Modern Violin School Theodore Linburg

This is a practical and well written instruction book prepared upon modern lines by a successful teacher and player. It may be taken up at the very beginning and it carries the student well along towards the intermediate stages. A specially advantageous feature is that much of the way through the book there is a second violin part to be played by the teacher. The book is suitable for private or class work and we feel that it will be much liked by up-to-date teachers.

The special introductory price in advance of publication is 40 cents, postpaid.

Preparatory School to the Sonatina Franz T. Liftl

This book will form an admirable introduction to the study of all pieces written in the classic forms, and especially the sonatinas and sonatas of the great masters. It will prove to be about the easiest sonatina collection of any published. The work has been compiled by Franz Liftl, who is an expert in this and in kindred matters and who has access to a wealth of material from which to make selections. All of the little pieces are very carefully edited and fingered.

The special introductory price in advance of publication is 40 cents, postpaid.

Selected Studies for the Violin in the Second, Fourth and Half Positions Charles Levenson

Mr. Levenson has already had two very successful volumes of selected violin studies: one devoted to the first position, and another to the third position. The new compilation is devoted to some very important positions: the Second, the Fourth, and the Half. These studies are but little more difficult than those in the other two books and they are very carefully arranged in progressive order. In some of the studies the former positions are introduced in review. The works of the best masters of violin are represented in this collection.

The special introductory price in advance of publication is 40 cents, postpaid.

Great Singers on the Art of Singing James Francis Cooke

This notable work including the advice of most of the great singers of the last twenty-five years, is now so near the point of publication that our readers will have little more opportunity to secure it at the special advance of publication rate of one dollar. The work has been a long time in preparation, as such a work should be, but we are sure that our patrons will be highly gratified with the result. The book will be over three hundred pages and there will be twenty-five handsome full page half-tone illustrations of the Great Singers who have made this work possible. One dollar per copy introduces a work which upon publication will bear a price of at least twice this amount.

Melodies for Teacher and Pupil (Four Hands) By Mrs. H. B. Hudson

This is the third book of this kind that we have issued by this author. The success of the two previously published books bespeaks a ph nomenal. A great feature of these works is that they have no notes, and require no knowledge of musical notation on the part of the pupil. We are glad to announce this new book which is a collection of easy duets arranged for teacher and pupil with the primo part played by the pupil, the letters of the alphabet being all that the pupil need know. The teacher plays the left hand part in the usual notation.

Our special advance price on this unique book is but 30 cents, postpaid.

Earlier Duets John Kinross

This work is sometimes known as the First Step (Kinross) in Curwen's "Pianoforte Method." It consists of material intended for absolute beginners including elementary finger exercises, time exercises and sight-reading exercises. The remainder of the book is devoted to the well-known teacher and pupil duets by John Kinross, Op. 21. This work may be used in conjunction with any instruction book or method and may be taken up to good advantage right at the beginning.

The special introductory price in advance of publication is 30 cents, postpaid.

Preparatory School to Bach By Franz T. Liftl

This new compilation will prove to be one of the best contributions to the art of elementary polyphonic playing. It contains not only many of the simpler works of Bach himself but additional easy classics written in similar style. These have all been carefully re-arranged and placed in progressive order. The use of this book will surely result in independence of thought and fingers and in greatly increased musical appreciation.

The special introductory price in advance of publication will be 35 cents, postpaid.

Child's First Book of Melodies By W. E. Honska

This little work is intended as an aid to the teacher in establishing in the child's mind a sub-conconscious idea of rhythm, harmony and form. This feeling will become the foundation for all subsequent intellectual enjoyment and understanding of music. The work can be taken up with the veriest beginner, in fact it should be taken up with the instruction book. The melodies all have words. There are some parts of it that will answer the purpose of a writing book. It also takes the bass clef from the very beginning and is a work that goes hand in hand with an instruction book that begins with the treble clef only. This book is the result of many years of experience of a very practical and cultivated teacher and we look forward to great success for it. Our special advance price is but 30 cents, postpaid.

The Child's Musical Friend Melodious Four-Hand Piano Pieces for Beginners By H. Wohlfahrt, Op. 87

This is a new volume in the Presser Collection. It consists of fifty little duets arranged in progressive order beginning with grade one, the parts throughout being of very nearly equal difficulty. These not teacher and pupil duets since all of them may be played by two students of very nearly equal attainments. The duets are all melodious and entertaining to play and they will afford the best kind of practice in sight reading and ensemble playing.

The special introductory price in advance of publication is 35 cents, postpaid.

Violin Studies R. Kreutzer

We have been slightly delayed in the preparation of this new volume but the work is now progressing rapidly and we hope to have it on the market in a short time. Mr. Hahn has edited this work with the greatest care after a comparison of all the previous editions. This is one of the most important of all sets of studies for the violin and it is a book which at some time or other must be mastered by every aspiring player. Our new edition will be found superior in all respects.

The special introductory price in advance of publication is 40 cents, postpaid.

Twelve Well-known Nursery Rhymes M. Greenwald

Mr. Greenwald has been most successful in the adaptation of familiar folk tunes or children's songs, as piano numbers for teaching purposes. This collection differs somewhat from some of Mr. Greenwald's previous books. Each number has an appropriate illustration and directions are given for its performance by a group of children as a game or action-song. In each case the words are given, but the piece may also be used as a piano solo.

The special introductory price in advance of publication is 35 cents postpaid.

Wedding and Funeral Music for the Pipe Organ

This fine compilation is almost ready but the special introductory offer will be continued during the current month. This volume will contain all of the best music suitable to be used for either weddings or funerals all suitably arranged and edited. The work is under the supervision of the well known organist Mr. E. A. Kraft but many practical players have been consulted as to the selection of appropriate material. All of the conventional numbers usually called for are included together with a splendid selection of additional or alternative numbers.

The special introductory price in advance of publication is 60 cents, postpaid.

Evangelistic Piano Playing Geo. S. Schuler

This is a novelty which, judging from the inquiries we have received from time to time will be welcomed by many. It is intended by the author as a practical guide to those seeking to become more proficient in the playing of religious songs in which the piano accompaniment is ordinarily lacking. Hymns, for instance, such as we find in the books are written for singing and not for playing. The pianist or organist must always adapt his own accompaniment. The material touched upon in this course is such as is used by the best known evangelistic pianists.

The special introductory price in advance of publication is 50 cents, postpaid.

Grieg—Child's Own Book of Great Musicians Thomas Tapper

Grieg, of all composers since Schumann, has written more delightful compositions within the range of children in the earlier grades than any other master. We do not mean to infer that there are many of Grieg's pieces that can be played by very little folk, but he is nearer to them by miles than Liszt, Brahms, or even Chopin. For this reason our teacher friends will be glad to know that Mr. Tapper has included this book in his interesting series of "picture cut-out" booklets which have delighted so many little tots. The series now includes most of the masters of the past. The retail price of these books is 20 cents but the new booklet may be ordered in advance of publication for 12 cents.

Original Four Hand Pieces

After four hand players have reached a certain stage they begin to seek the more original duets, that is to say, those which are written originally for four hands and which have not been arranged from something else. There is a wealth of such material available for intermediate and moderately advanced players. Usually these duets are more interesting to play since there is more or less independent work for either part. In this new volume will be found a splendid selection of such duets, chiefly from the works of modern composers.

The special introductory price in advance of publication is 60 cents, postpaid.

Secular Duets

This is a new collection similar in scope to our very popular volume of *Sacred Duets*. It consists of attractive duet numbers for all combinations of voices, many of which however are interchangeable with other combinations. The duets are all melodious and singable and of intermediate difficulty. Some of the most popular contemporary writers are represented. This will undoubtedly prove to be one of the most popular volumes of its kind ever issued.

The special introductory price in advance of publication is 60 cents, postpaid.

Composition for Beginners By Anna Heuermann Hamilton

We are pleased to announce that this work is fairly well on the road to completion. It is entirely in type and is now being made up into pages and we hope that it will be out inside of a month. The special feature of this work is that it teaches musical composition to little tots just the same as they are taught literary composition in the public school. The author has been very successful in her own teaching with this work, in fact it has been used as a mail order course for composition and has been thoroughly tested with hundreds of pupils. It will be a most useful work for a great many teachers to take up.

Our special advance price before publication is but 60 cents.

New Publications Withdrawal from Special Offer

Organist's Offering by Preston Ware Orem, Price $1.50

This new pipe organ collection follows the two volumes previously published, made by Mr. Orem and which have been so very successful. We refer to *The Organ Repertoire* and *The Organ Player*.

This new album is certainly equal to either of the above mentioned—fresh, new material in great quantity, for church, recitals and *pi-ture playing* use. Some of the best new sheet music material has been included and every selection is one which has already proven its popularity. The work will be well bound and the retail price, $1.50, is a comparatively low one.

The advance offe on this work is now withdrawn. The work can be obtained on regular account and will be sent on selection to any of our patrons who so desire it.

Presser's Music Writing Books

The advance offer on these new books is now withdrawn. The copies ordered in advance of publication have been delivered to the advance subscribers. These books hav- been made by us in answer to a very positive demand which we have felt since the war opened and which it was not possible for us to fulfill until the present time.

The books are known as No. 7, No. 8, No. 9, ruled respectively for piano, vocal or violin and piano. Each of these books contains sixty-four pages of the highest grade, full sheet music size, music paper. The price of each book is 75 cents. They are strongly and attractively bound.

Renewal Offers for October

Has your subscription to THE ETUDE expired? Have you put off sending your remittance? Don't wait another minute —take advantage of this Special October renewal offer and send your own renewal and one new subscription. Select any of the Premimus listed below:

For Your Own Renewal and One New Subscription

5 Piece Aluminum Spoon Set, Snow White, stay white handles and rack.

Picture Frame. Exquisite design, heavily chased. Velvet back. Size 6x4¾.

U-Press-It Shakers. Salt and Pepper, Nickel tops.

20th Century Cook Book. Complete in every detail.

Crum-Tray and Scraper. Beautifully finished in white enamel.

Popular Music Albums

Celebrated Compositions by Famous Composers, a superb compilation of 33 compositions.

Sunday Piano Music, most useful volume, adapted for Sunday playing at home, or for use in church services. 25 compositions.

American Composers' Album of medium grade and special merit. 22 pieces by the best American Composers.

Some $1.50 *and* $2.00 *Books*

Cherry Isle—a story of a girl with a wonderful voice whose ambition is stronger than her love.

Pilot Gave Sentence—a vivid and powerful story of Claudia, the woman confronted with one of the greatest problems in history.

Blind Wisdom—Humor underlies the surface of this story of three American sisters of widely diverse temperaments.

Donald McElroy—an unusually strong piece of fiction told in a picturesque and interesting manner. It is a Scotch-Irish story.

Peter—a book for children. Beautifully illustrated.

Down to Bed Rock are the New Magazine Prices Which Go Into Effect October 1st, 1921.

This year we have secured many attractive money-saving magazine combinations for our friends. On some, our prices represent a saving of $1.25 to you; on others, it is 50 cents, but taking all in all, the values offered will enable you to save real money in making up your new magazine list.

Here are our New Cut-Rate Prices

	Our Special Rate
THE ETUDE and Modern Priscilla,	3.25 Save 75c
THE ETUDE and Pictorial Review	3.65 Save $1.35
THE ETUDE and McCall's	2.25 Save 75c
THE ETUDE and Sunset Magazine	3.25 Save $1.2
THE ETUDE and Today's Housewife	2.25 Save 75c
THE ETUDE and Boys Life	2.50 Save $1.50
THE ETUDE and Review of Reviews	4.25 Save 75c
THE ETUDE and McClures	3.25 Save 40c
THE ETUDE and McCalls Modern Priscilla, all 3 for	3.75 Save $1.25
THE ETUDE and Woman's Home Companion American Magazine, all 3 for	5.25 Save $1.25
THE ETUDE and Modern Priscilla Youth's Companion, all 3 for	5.00 Save $1.50
THE ETUDE and Woman's Home Companion	3.75 Save 25c
THE ETUDE and American Magazine	4.25 Save 25c
THE ETUDE and Collier's (Weekly)	4.25 Save 25c
THE ETUDE and Farm and Fireside	2.10 Save 40c
THE ETUDE and Mentor	5.25 Save 75c
THE ETUDE and Peoples Home Journal	2.75 Save 50c
THE ETUDE and Christian Herald	3.50 Save 50c
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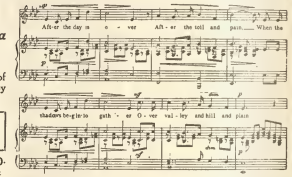

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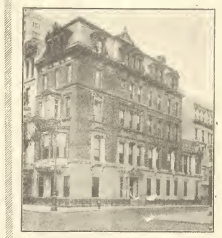

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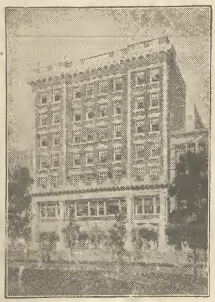

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